

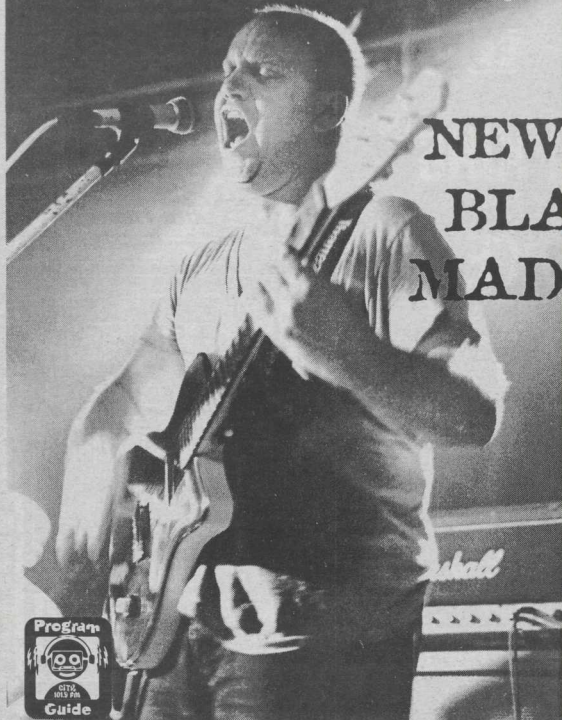
DiScORDER

that H-O-T magazine from citr 101.9fm

free
july 2000

UZ JSME DOMA

stretching music and language to the breaking point



JEAN SMITH
the line between fiction and reality

NEW BOMB TURKS
money's place in punk rock

BLACKALICIOUS
hip hop and the harvest

MAD PROFESSOR
learning from the past

SEPPUKU
post avant what?

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DISCORDER

ISSUE 208 • JULY 2000 • THAT MAGAZINE FROM CTR 101.9FM

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Cover

FOR ENGLISH, READING OF UZ JSME DOMA INTERVIEW (P.14) MAKES TROUBLING, BUT ANYWAY IS WORTH THE TIME. ONCE YOU ARE HAVING A RHYTHM, LIKE OF UNDERSTANDING THE TEMPO OR MELODY OF WORDS, YOU ARE GIVEN AN UNDERSTANDING THAT IS MAYBE DEEP OR SPECIAL. ANN, WHO IS MAYBE PORTUGUESE A LOT, TOOK PICTURES OF SWEATY OLD CZECH MEN AND JENNY, WHO IS SOMETHING OF EGYPTIAN, MADE COVER LAYOUT.

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CANADA DAY LONG WEEKEND

JULY SAT 01 SONAR 3 YEAR ANNIVERSARY

with Fever Resident Luke McKeehan plus guests Leanne (Grow) and Todd Omoloni (Transit) RM2-resident Dana D celebrates in style with FWUHS Blaze One & Science. Arrive early, loads of give-aways. \$10 door only, 9pm-2am. Presented by Pharyse, Stella Artois, Nordic Trax & Bassix

JULY SUN 02 DJ Z-TRIP

(Phoenix, AZ) From The Bombshelter DJ's (Deep Concentration - Future Primitive - Return of the DJ). Cover \$8 DOOR ONLY. EARLY SHOW 8pm!

JULY THU 06 UPSTAIRS RECORDINGS @ GROW

Record release party w/ DJ Dana D & The Verbiell Sound - LIVE PA. Upstairs in the lounge from 11pm-2am. VOR 12" vinyl & CD give-aways!!
GROW: Deep house presented by WHITE Clothing, The Loop & Honey w/ residents Vernon & Leanne. Free B4 11pm in da froth lounge.

JULY THU 06 SECTOR 9 (LIVE PA - Atlanta, GA) DR. DIDG (LIVE BAND - London, UK) & SOUNDTRIBE

with GROW DJ Leanne. Presented by Upstream Ent. Doors 9pm. Tk \$20 available @ Puff, Zulu, Black Swan, Highlife and Ticketmaster.

JULY SUN 08 DJ SWAMP (BECK's DJ)

Presented by Spectrum Ent. Swamp is deemed the world's most unorthodox turntablist! Plus DJ Flipout. Doors 8pm, advance tk \$10 avail. @ FWUHS, Bassix & FF. \$15 at the door.

JULY MON 09 COMMON THREAD #3 with DJ COLETTE

(Moody/Superjane, Chi) come celebrate Chicago house with one of the windy city's rising stars. Plus residents J-DUB, TODD O & DANA D \$10 door only - VIP's 2 for 1

JULY THU 07 SWAYZAK, JUAN ATKINS & STACEY PULLEN!

w/ GROW residents Vernon & Leanne presented by SOOMO. Doors 9pm. Tickets \$10 in advance/ \$15 door

JULY SAT 09 LUKE SOLOMON @ FEVER

(Classic.Space.MFF) Partners with Derrick Carter in the trend-setting Classic Record Co., and co-resident at London's legendary deep house night 'Spac' (alongside Kenny Hawkes), Mr. Solomon is currently supporting his latest work in yet another capacity, this time as one-half of Music For Freaks (with Justin Harris). Following so far? Don't be confused, just come down and shake it. Plus T-Bone and Luke, Dana D Rm 2 - \$12 door only

JULY MON 08 NORDIC TRAX & BASSIX present MARK FARINA

(Om Records, SF) It wouldn't be summer in Vancouver without a true Farina shakedown. The deejays dj, touches down in YVR for some groovy business. Plus Tyler T-Bone & Luke McKeehan. 9pm, \$12 door only (VIP's 2for1 - subject to capacity).

AUG SAT 05 AT NIGHT & FEVER PRESENT COSMIC SESSIONS with DINO & TERRY

(Crash Records, Toronto) Canada's finest production & deejaying duo roll through town to celebrate the long-weekend. With releases for 20/20, Seasons, Guidance and the likes, these brothers from Hoptown are the dons of Canuck deep house and an essential listen. Plus Tyler T-Bone & Luke McKeehan, Dana D Rm 2 - \$12 door only

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Dear Airhead,

It is foreign correspondent show-
ster show here, writing to tell you
about why everything here is all
fucked up. Porn is prevalent in
Italy and can be found within the
pages of your average wood-
fishing mag, as well as plastered
on bus stands. I feel that
DISCORDER could take a cue
from the Italian pornsters, and
really spice up its image a bit.

On a similar note, in London
there are little postcards with pic-
tures of naked ladies on them,
trying to peddle their wares.
These post cards are collectable
as well as tradeable. Perhaps
the editrix could do a little pro-
motional pose for the wee mag?

In other news, Europe is fun
except for the Germans (who fol-
low me everywhere—pervs!)
and the European languages. It
is, I must say, too fucking hot
and the toilets allow your shit to
be displayed to you on the actu-

al porcelain, rather than in the
water... the proper place for shit
to be.

Wish you were here,
Shaw. (Italy)

Hello Chaps!

Well, I've seen it all and done it
all and got some brilliant sound-
scapes/audio project things. I've
also smoked and drunk A LOT.
this is a fun thing to do. I've
learned to laugh and play like a
child all over again—har har
har. Lots of bad teeth. Lots of
cute boys (with bad teeth). Right
now I'm on a train to go see my
old boarding school—Oh! Fun!
Not been to any clubs yet, but
I'm going tomorrow to some-
thing called the "Pink
Pounder"... I'm very scared.
Must dash, out of space.

Love,
Ant. (London)

Hey there!

I seem to have chosen a bad

time to visit the Netherlands—
last Saturday a fireworks factory
exploded and destroyed half a
city. So far there are 20 con-
firmed dead, 200 in hospital,
and 150 still missing... the
whole country's freaking out. Oh
well. Otherwise, things are ok-
ay. I ride my bike, I drink
beer, I buy lip & Janneke junk
and... I can watch *Powerpuff
Girls* two times a day! I'm going
to Germany in a couple of days,
to Berlin & Dresden I think. We'll
see how long my \$ holds out.
Did you know that an S Club 7
CD costs only \$45 here? Fan-
tastic, eh? Tomorrow I'm
going to watch *Top of the Pops*
and life will be perfect.

Dutch boys are cute but
have no fashion sense!

Julie (Netherlands)

Fuck off and die you spoiled
brats.—Ed

write to
discorder!



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Our annual directory, chock full of contact numbers and
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(elaborate below)

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DESCRIPTION (15 words or less): _____

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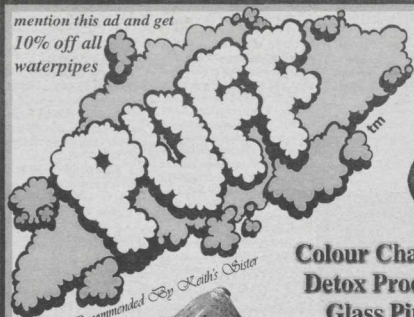
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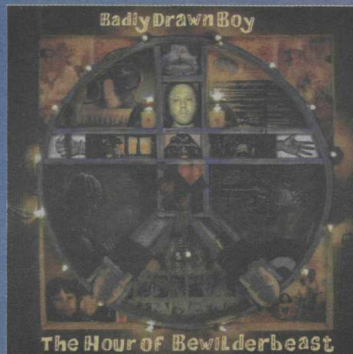
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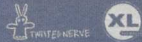


BADLY DRAWN BOY The Hour Of Bewilderbeast



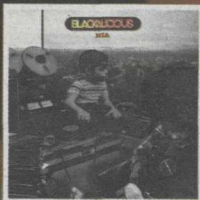
"I don't mind if it takes 20 years for people to realize how good an album this is, I didn't write it to fit in with what's going on, or is accepted right now. I just wanted it to be considered as a classic piece of work."

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ZINES • BY SAM & BLEEK

Never let it be said that zines are nothing more than a forum for bad writing on lame punk bands. The independent press, being independent and all, can be anything its creators choose to make it. Zines can deal with the most apparently trivial topics with intense seriousness or they can bring a unique lightness of touch to heavyweight subject matter.

To illustrate this latter point, see **Appearances**. This mysterious item from The Big Apple has something to do with cutting-edge theory publishers Autonomedia. Issue 25 is given over to a story called "Cool My Daisy" by one Jim Faust. This appears to be a loving satire on the worlds of high art, beat poetry and post-structuralist philosophy. On the other hand, it's enigmatic enough to make it hard to know where fiction ends and reality sets in. Hilarious, and provoking and strangely touching stuff nevertheless. (\$5 US from 165 West 26th Street, New York, NY 10001, USA)

While we're on a highbrow

tip, you should mention **Divisions (poems for the year 2000)** by Daniel Rajala, who appears to be something of a free spirit—a spiritual charac-



ter with a great love for planet earth who mourns the sad divisions and destructiveness of the planet's inhabitants. Daniel's poems are kind and introspective affairs often dealing with personal observations, seen and felt through his journey on this world. This is a 23-page stan-

dard-size zine with battered old soul written all over it. You can find Daniel's poetry at Sparatus, Black Sheep and Little Sisters, or write to <streaker@vsn.bc.ca> for further info.

Keeping things beautifully poetic, we've got to tell you about **Dream Whip**. This is the product of veteran zinester, short-film maker and indie rocker Bill Brown. It's basically a hand-written prose mag like *Cometbus* but with a whimsical melancholy all its own. Issue 10 features 100+ pages on Bill's travels across Canada and is an invaluable companion to his magnificent movie *Confederation Park*. (\$3 US from PO Box 53832, Lubbock, TX 79453, USA)

Travel of a different kind is the subject of **Motorchoy #14**. This is a surprisingly charming motorcycle zine that was passed to us by CTR's own Rev. Norman [of Motorchoddy fame]. A must-read for all serious bikers and a fascinating glimpse into the most puzzling of subcultures for the rest of us. Worth

getting for the great free stickers and sew-on patches alone. [PO Box 1564, Point Roberts, WA 98281-1564, USA or <www.ratbike.org/motorchoy>]

On a rather less macho topic is **Halfbreeds, Homos and other Heroes #1**. Sarah is 1/2 white, 1/2 aboriginal, 0% straight, lesbian or bi. Sarah is a very complex and opinionated person with many important issues to communicate. There are



things happening in this white, patriarchal society that the likes of us two do not get to experience up close. That's why zines like this are important. If someone can come away from a zine a better, more aware person than that says volumes! (\$2 or trade from 138 Cooper Road, Victoria, BC V9A 4C2, Canada)

Still, there's nothing wrong

with just wanting to read about obscure bands. **The Spectre** isn't that impressive initially, but we really enjoyed the retrospective on groundbreaking post-punks **Savage Republic**, which takes up most of this somewhat sparse zine. We have a feeling there are bigger and better things to come from this item's creator. He seems to have an interesting and diverse collection of music. A little more attention to visuals is recommended, but overall there's a lot of good stuff here. [Box 95024, 370 East Broadway, Vancouver, BC V5T 4B8 or <handfullsofasyliving.com>]

If this doesn't sound like it's for you, indeed if none of the publications mentioned above take your fancy, we've got a few suggestions of places where you might find something a bit more up your alley.

The Whizbanger Guide to Zine Distributors #4 has been out for a few months now. This is a great compendium of zine distributors from 29 countries. Includes zine libraries, zine stores, dozens of zine-friendly web pages and many other valuable resources. Ames (\$3 from Shannon Colebank, PO Box 5591, Portland, OR 97228, USA)

Seller indie-rock magazine **Magnet #45** has reviews of

zines in its "Required Reading" section. Whether or not this will be a regular feature is unclear. [1218 Chestnut Street, Suite 808, Philadelphia, PA 19107-4816, USA]

Finally, here's a short and incomplete list of some other zine reviewers for you kids:

Breaker News (cultural culture in Canada and the world): PO Box 203, Station P, Toronto, ON M5S 2S1.

Zine Guide (more of a listings paper than a review magazine): PO Box 5467, Evanston, IL 60204, USA

A Reader's Guide to the Underground Press (formerly *Zine World*): #2386, 537 Jones Street, San Francisco, CA 94102, USA.

Rich and Lettuce (mostly punk zines): PO Box 26632, Slough, WA 23261-6632, USA.

Ten Things Fanzine (primarily punk-related): 8315, Lake City Way NE, Seattle, WA 98115, USA.

Amazing Yourself to Death: PO Box 91934, Santa Barbara, CA 93190-1934, USA.

Lollipop: PO Box 441493, Boston, MA 02144, USA.

Maximum Rock 'N' Roll (mostly two-poop & sensitive post-punk): PO Box 460778, San Francisco, CA 94146-0760, USA. *



Barbara thinks that I'm a spoiled brat because I've traveled the world. I think I'm a lucky duck and am more than happy to collect platters from foreign countries galore. I've got a few new-ish treasures to rant about [I'll spare you all the tales of my quest for old **Smiths** singles, that's just a little bit too [as the French say] pathétique...], and there were a few gems waiting for me here at the station upon my return. As pleased as I am to be back in the 'Couve, I can't help but wish I was somewhere a bit more exciting. Oh well, I've always got my mountains of vinyl to amuse myself with this summer—if no human thrills are to be found. Oh, yeah, and I've got Euro 2000...

German label Hausmusik ought to be a household name over here, but the gods have not been good to it as far as North American notoriety goes. Apparently, **Thurston Moore** is a big fan of the label. That should be enough to turn some heads, not Hausmusik concerns itself with churning out postrock

7" of abnormally good quality. I'd tell you more, but my pocketbook was crunched by the time I learned of this label, and all I did was acquire one measly 7" by an already oh-so-familiar name. I picked up a **SMOG** two-song release of unknown age, so I don't really know if it ought to be writing about it. Tough luck, Mr. Days and Calendars, I want to heap praise where praise is due. Also, this might just do the trick and get some of you into mail-order mode. The two songs on this release are awful sad, and just as awfully pretty. "Come Blue" is a slow, simple song sung to the accompaniment of two everrepeating organ chords. Less is eternally more in the songs of Bill Calahan, and this song is no exception. "Spanish Moss" is slightly more hopeful than the a-side, possibly only because it's not dissecting another dysfunctional love story. Two beautiful tracks by a beautiful man on a lovely label. Get a mail-order catalogue [Hausmusik, PO Box 1545, 86885 Landsberg, Germany]

If you want to indulge in

some terribly lo-fi two-track pop, check out **CURLYWURLY**. A German four-piece who really, really want to be Mods. Micha, Hedwig, Cecile and Frauke sing "Frenghish Pol'n Roll," which basically means that the lyrics are indecipherable. The poor recording quality means that the only thing you really get from this four-song record is a bit of a fun groove. It sounds cute, so I like it. [Homestead, Gathe 59, 42107 Wuppertal, Germany]

Another cut, if slightly more rockin', German band is **TIGERBEAT**. These young men have obviously listened to a lot of **JSBX** records in recent years as their garage rock style has been pinched from somebody, anybody else. Nothing original, that's for certain, but certainly an enjoyable single from the "Beat. They like to use the word "Funky," and the lead singer's accent is really adorable. Some of you go in for that kind of thing. For those of you who go in for well-written tunes, you should check out Tigerbeat, or some of the other German garage rock bands on their

label. [Fanboy, Weidenallee 29, 20357 Hamburg, Germany]

ISAN, a nice little electronic duo slowly gaining recognition in this neck of the woods, have got a label following in the magical world of Europe, as evidenced by the multitude of records they've got available on foreign shores. I got a lovely little two-song 7" while in **Solex's** record store in Amsterdam. "Parochi" and "Gentle Man" are both extremely laid-back, sparse



tracks, a little more so than other Isan material I've heard. If this isn't the one for you, don't give up. [Staic, Caravan, 29 Poplar Road, Dorridge, UK B93 8DU]

Fancy stumbling upon Canadian talent abroad! I got my eager paws on a new single by Halifax's **THE PLAN** at a **North of America** show. One of the Nick Cave is keeping busy with this band as well, rocking out harder than he does in the

brooding band. The Plan's 7" features two very aggressive emo-mathy tracks, both with a close listen. The vocals are strong, the musicianship more than merely competent—this is very good news! [Jesse Sanchez Records, 22 Fulham Avenue, Winnipeg, MN R3N 0G2]

I'll admit that I'm not always the first to get the joke, but I think I get this whole **Gene DeFcon** thing. I think it's supposed to be funny, right? I really didn't enjoy

The Prima Donnas' musical output, but one of them boys [if not more, who knows?] is a fantastic singer, a good band, and assumed the persona of one Eugene Gordon DeFcon. He recruited four hot ladies and a couple of boys to create "Olympic's #1 Party Band!" I would have to say that he was 100% successful in this. Gene DeFcon rules! The sound is full of lots of voices and instruments

to keep this action offbeat. They've got an organ [a party essential, as far as I'm concerned], and the girls have been christened **The Bonnettes**. It never hurts to give your ladies a derivative name to keep them in line with the party plan. Mr. DeFcon has a super ego, and super style to boot. The four songs on this 7" are fantastic, in fact, all fun, all the time. The liner notes are worth the purchase

price, just to read how Gene phrases that the proceeds of his single can help other struggling artists on the lookout label such as **Green Day, Operation Ivy, and The Donnas**. I know you all want more avant-garde, unfinancially viable releases from the above mentioned artists, so buy Gene DeFcon and support new artists! Billie Joe needs to eat too, you know. [lookout, PO Box 11374, Berkeley, CA 94712-3744]

A couple of dreamy, mellow singles to be found on the record shelves these days are those by **AIRIES** and **PORTAL**. Both boys and girls, both indie and sparse songs worth a listen if you're itching to drift right off [I mean that in the best way, not like they're gonna put you to sleep or nothing]. Airie's a-side features a plodding bass-line and muted guitars, with some very passively sad vocals. The b-side is an instrumental. Ditto for the Portal format. The one bonus to the Portal single is the white noise feed that grows and distorts the track but never overpowers the relaxed sound. Where's the rain when you need to stay in? [Raisin Recordings, PO Box 289, Swindon, UK SN1 3UE]

I hope that the summer sees all of you spending quality time with your record players and that much happiness and rock is your lot. I'm off to ride the bus and increase my chances at love forever. H.A.G.S.I. *

Are We Mad?

chattin' it up with the Mad Professor

by oksana kolibaba

May 15th marked the return of the Mad Professor to Vancity, performing his deep and unpredictable style of music over at Sonar. For roughly the past 20 years, London based producer Neil Fraser has been producing his trademark dubby and reggae-influenced tracks from his Ariwa Studios. Luckily for us avid music listeners, the Professor keeps on pumping out his innovative, effect-laden dubs on a daily basis.

Behind the carefully laid out mixing desk sat the Professor, schooling the audience with his experimental dubs and bass heavy jungle riddims. On the mic, we had Nolan Irie serving up some fine chatta, providing a solid link between the audience and the mysterious man behind the deck. The set included several tracks off of Mad Professor's forthcoming album, *Tricks in the Mix*, which is a "melange of drum and bass, dub, and some jazz sounds... a very surprising album," scheduled to be released sometime this fall. In addition, his set featured tracks from various artists on his very own Ariwa label, as well as Lee Perry's Boombax. As a bonus treat, Nididi Cascade made an appearance, which serves as a reminder that our homegrown emcees are truly world class artists. She broke out some sweet rhymes overtop the dub master, which only added to the quality of this truly innovative performance. Earlier in the evening, the Professor and I had the opportunity to sit down over a glass of sake to discuss the ins and outs of the mad, mad world of music.

DISORDER: How's it going?

Neil Fraser: It's gain', gain', gain', gone!
Tell me about the tour. What's going on right now?
The tour? Well, we've been touring throughout North America, east coast to west coast. Myself and Nolan Irie, and we had Macka B in for a couple of days, for eight days actually. More than a couple. And he's now gone back. And today we're back in Vancouver... back in Canada.

What was it that motivated you to become involved



with music?

Musically, well, I started through a technical angle, 'cause when I was a little boy, the most technical thing in our house was a radio. I was curious to know where the man's voice was coming from. So I opened the back of the radio and saw all the valve lights and flickering, and that started a whole new curiosity about the transmission of radio waves and radio frequencies. I was so curious that I ended up building my first radio when I was about 10 years old. And that's the root of it all.

Tell me a little bit about your process. Technical or conceptual. What do you do when you sit down and write a track?

Well, there's no one method, y'nuh? I mean, it depends. Sometimes you could start a track with a melody, you could have a melody in your head. Sometimes you could start it with a beat, y'nuh. It varies so much. There's no one way to hang a cat. You could hang him by the tail and hang him by the neck. You still hang him, y'nuh?

Tell me about your latest album, *Dubtronic*.

Dubtronic is not really the... well okay, that was the last one that was released couple years ago. But there's a new, new one which I'm about to complete which is called *Tricks in the Mix* is-s-s-s-s (echoes). Hopefully that's going to be completed next week or so... as soon as I get back. It may be on the streets around September and that's like oh... big melange of like drum and bass, dub, and some jazz sounds... yeah. It's a surprising album. As you go from track to track your ears must be totally surprised! It must catch you totally unaware... for to suddenly blink and think... "Ohi! What's this I'm listening to again?" Yuh. That's the idea. In other words, you must never fall into a sense of, "Yeah, I know what this is gonna be like." So it's a really surprising album.

You're very experimental with your music. What do you have to say about people who are fusing different types of music together from different cultures. Some say that it's cultural appropriation. Is it...

...acceptable? Well, yes, I mean obviously the melange of cultures could bring forward some very interesting things. Yuh got different things coming together, y'nuh. You never know...

But then there's those people not giving credit to...

Well, that of course depends how it's done. If it's done like with illegal rip-offs and things, then yeah. Then that is de downside, y'nuh? 'Cause it's up to every individual to be as fair as possible. And to balance the whole thing.

Then there's those major label artists like Puff Daddy who sample foundation tracks and all of the kids end up thinking that the original versions of the track he's sampling is produced by Puffy... and it's not.

But I think you'll find that, despite what kids think, if they look in the fine print, they'll see he's probably given credit. I think that right now Puff Daddy's too big to attempt to bastardize any record and don't give any credit for it and get away with it. He's too big for that, y'nuh? So despite what the kids think, they'll find that it's worked out properly. What probably they have to do is more research on a lotta these tracks and know where he's coming from. "E's like... I remember some kids hearin' Puff Daddy's "I'm Coming Out." The Diana Ross tune. I played it to some kids and they say, "Ahh, dat's the Puff Daddy song." I say, "Nuh, what you guys gonna do. You guys halfy study dis ting." You gotta appreciate things like production houses, like Imita Motown, and Philadelphia International, Platinum... all the major black production houses from the '60s and the '70s. Once you do that, then you would understand where music is today and why certain songs are being done. Because about 60% of the music done today is being based on something old. It's ripping off something else. It's good to know the source. It's also a marvelous, marvelous cultural discovery when you halfy go ahn dig up these tracks, and you see like "For the Love of Money." It's like an O'Jay's track with Kenny Gamble & Leon Huff. You could appreciate the whole originality of the track.

When you started out, what was your original idea and vision? Were you preaching to the people who were already converted or were you trying to educate everybody?



Neither. Neither, neither. I wasn't in no preaching business. When I started out, I was just making my opinion of music. I wasn't trying to dominate or dictate or educate even, y'nuh? I was just going through some experiments that were in my head, really.

Self-exploration

Yeah. It's nice that people tune in and people appreciate it, but y'nuh, the day I was making music, I never expected to sell one single copy. I'll be blunf! [laughs]

What advice do you have for people becoming involved in music right now?

Well, I think that they should kinda go back and research the golden era of the '70s and the '60s because it's from there that the whole thing exploded. And quite honestly, you get a lot of people writing songs who couldn't even care what they sound like because it's quite easy to put two words together and make things rhyme, y'nuh? Writing a song, a real song, is a bit more than that. So I think that really and truly, we need to get back to the standards of the '60s and the '70s, 'cause then you had to be good to be on record. That's why there were hardly any bum tracks from those days. Whether reggae, soul, or even pop... even pop had a high standard of songwriting and production, and I think now because there's so much technology around, it's quite easy for a kid and a computer and a hard disk machine and a sampler to jam out something. Everyone thinks, "Yeah, yeah, yeah. I'm a songwriter." But no, I think in the name of music, you really oughta bring the quality back.

So now that we've spent some time appreciating the past, what plans do you have for the future?

Me? Ah... I'll just be staying on the same course I've been on. No change in direction. *

Hit up www.ariwa.com for more info on Ariwa Sounds and the Mad Professor.



CiTR Alum Makes Good!

by Tania Bolskaya



Reg Harkema and Marianne Robinson in a scene from *A Girl Is a Girl*

Vancouver, BC—Like the Lord of the Manor surveying his demesne, Canadian feature film director Reg Harkema looks out over the patio at Havana. "There are a lot of ugly addresses out there," says the new darling of the film festival circuit, "and I've seen a lot of them." He pauses to flip open his cell phone and give a few instructions to his house-boy, Manny.

Okay, beyond the "CiTR alum" and "Canadian Feature Film Director" parts of that opening, it was a complete fabrication. A little sour grapes joshing, if you will, to a guy who used to spin records late-night on *The Visiting Penguin Show* and is now promoting his first feature as writer/director, *A Girl Is a Girl* (playing in July at Tinseltown). Here I am, still writing for a college radio magazine, and he's gone and made one fucking excellent little film. That's after building a solid reputation as one of Canada's top editors by doing Genie-nominated work for people like Bruce MacDonald (*Hard Core Logo*), Guy Madden (*Twilight of the Ice Nymphs*), and Don McKellar (*Last Night*). So has hanging around T.O. with the big boys of Canadian cinema spoiled the ladder-raised, UBC educated Harkema?

Hardly. Like his film, his discourse flows freely and unpretentiously. Which isn't to say that he doesn't have a few opinions that fall on the impolite side of strong. According to his press kit, Harkema got into directing because of limitations placed on him by the directors he worked for. "Ultimately, I wanted to direct *A Girl Is a Girl* as an editing experiment. There were filmmaking rules that I wasn't allowed to break as an editor. I had to become a director to break them." Giving full credit to mentors like Don McKellar and Bruce MacDonald, Harkema wanted to venture into territory previously explored by innovators like Jean-Luc Godard, for whom the American Continuity Editing System—the standard of American

filmmaking for the past 85 years—was directly in the path of larger cinematic goals.

Like his cinematic influences, Godard and American indie pioneer John Cassavetes, Harkema was more interested in finding emotional truth than obsessing over burning nicotine.

"There's a certain way of making films that's been entrenched in the American psyche and consciousness. Hallmarks of that system are matching shots in terms of the length of cigarettes and cutting back and forth and close-ups, all designed to make everything seem smooth, to suck the viewer into the illusion of the film, make them unaware that they're watching a film. I found that I had sometimes to compromise a lot of performance just because of the length of a cigarette."

To set off on his artistic journey, Harkema wrote an initial draft of the film, which he then worked on with *Kissed* scriptwriter, Angus Fraser. Once casting had been done, *A Girl Is a Girl's* dialogue was enhanced by improv work done in rehearsal, before and during shooting.

The result is a fresh, goofy, and realistic look at one young man's journey through the magical land of relationships. Beyond the innovative editing style—jump cuts and overlapping sound are regularly employed while continuity is not—the film has an intimate and friendly feeling which lets us into these characters' lives and allows us to believe they exist outside their celluloid frames. Part of the characters' flesh-and-blood realism can be attributed to the fact they were patterned after real people. (One of the characters in *A Girl Is a Girl* is based on CiTR's former Demo Director, Dale Sawyer.) But, Harkema warns, it's not just to read too deeply into such inspirations.

"When you're dealing with characters that are

based on real people, if you're going to go anywhere with them, you're going to have to give up the idea of representing the actual people because you just won't be daring enough to do anything. If I thought for a second that Trevor was based on me, would I deliberately set out to be Canada's poster boy for premature ejaculation? No. Once you divorce yourself from the actual character, it's so much easier to get into their psyche."

That isn't to say, of course, that there isn't a lot of Harkema and his friends in the film. Characters regularly echo the virtues of vinyl ("Selling your records is like selling your existence. CDs have no soul,") and indie rock from the likes of Destroyer, Built to Spill, Superconductor and The Evaporators peppers the soundtrack. Harkema, a man who brags about his Painted Sticks singles and admits to keeping decades-old receipts from Quintessence Records (the alleged precursor to Zulu, which I wouldn't know about because of my relative youth), was happy to use the music of lesser-known talents in his film. "Local bands out there—send me your stuff. We used basically indie songs, but we used one song from a large organization, and I will never deal with large organizations again. I would rather on my next film set the music budget higher, so I can pay indie bands more, and then just use indie music. Because it's easy. There's 500 bucks. Hopefully, as my films get bigger budgets, here's 5000 bucks for the rights to your song." Nice and clean. Rather than "This is how much for the synch rights and this is how much for the master rights and the synch rights have favoured nations... fuck it, man. Fuck you, your song's not worth it."

With all the vinyl and thwarted love, the inevitable phrase soon to be included in every review of *A Girl Is a Girl* is "the Canadian High

Fidelity."

While the two films share a love of records and a humorous depiction of men's self-absorption in the face of all things female, Harkema's film was actually made first. He says without bitterness, "With the way things work in terms of distribution and who has clout and power, his film got out first."

Comparing the two films, *A Girl Is a Girl* is tailored less to its smaller scale. Its 85 minute running length and close-shot style allow the film to get deeper into real behavioural quirks, and the emotions behind them, than its Hollywood counterpart. With *A Girl Is a Girl*, Harkema was looking to do something special with film that *High Fidelity* doesn't even attempt, which isn't to say he wasn't willing to enjoy the other film. "I really liked the movie, not because of any cinematic values, but because it's a good story, well told, that I can relate to."

What is hinted at in that statement is Harkema's boredom/disgust with much of the studio and independent scene in the US. While he cites Harmony Korine's work (*Junma*, *Julen Donkey-Boy*) as "hugely influential," he is not so enthralled with other American voices that have been shouting (and shouted about) south of the border recently. He'd rather be thought of as an homage-giver to the masters than one of the recent indie crowd. About an article which called *A Girl Is a Girl* "faux-Godard," Harkema counters, "It's like people used to say about the Marx Brothers: Bad Marx Brothers is better than anything else out there. So better faux-Godard than true Paul Thomas Anderson or Kevin Smith, as far as I'm concerned."

His dedication to creating interesting and provocative cinema also sets him in opposition to much of the independent filmmaking in British Columbia. While he is quick to cite directors whose works he loves—"One of my big influences right now is Blaine Thurier [*Low Self-Esteem Girl*], Blaine Thurier could have made 100 great films for the money that Paul Thomas Anderson spent raining frogs"—he has harsh words for some in the movie business here.

"The independent film that's being cultivated in Vancouver is of the nature of, 'Wow, look how great and close to Hollywood standards that person was able to make their film on that budget!' That's the kind of film that I think is being cultivated by the powers that be, by the bureaucrats, by the production companies, by the different awards given out. And it's not interesting. It's not cutting-edge independent film. It's just cheap imitation. To have someone be labeled, 'Oh he's such a great independent filmmaker because he's going to be the next Norman Jewison,' that's not independent film, that's small-scale Hollywood. I could go to LA and do that shit if I wanted to do that."

Though he thinks that the Hollywood style of filmmaking proliferated because it's easier to swallow whole—no digestion necessary—he is optimistic about the future of film. Agreeing that the phrase "innovative film" undeservedly frightens people as much as "punk rock," he says of both, "Beyond the polish and the production values it's not that scary. But people are scared. Stuff that's polished is palatable and easy, stuff that's not, they have to redefine their entrenched ways of thinking." This he sees as eminently possible.

"I think that audiences in some ways are becoming more sophisticated in that they're becoming more accepting of certain styles. At this stage in cinema's development, in terms of mass audience popularity, those sort of stylistic innovations are basically in the service of style only. I'm just going to keep making movies and hope that people like them."

If you're interested in catching up in the near—rather than the distant—future, check out *A Girl Is a Girl* at Tinseltown this month. *

Seppuku

by sam macklin



Seppuku is a mysterious, deadly serious ensemble from Ottawa. They tread the dusky hinterland between avant rock and contemporary classical. But while the band's music lurks in the sonic shadows where sound can fade away into silence at any moment, their creative mainman Mark Molnar proved to be extremely forthcoming and articulate over the course of this e-mail interview.

DISORDER: Perhaps you could begin by giving details of Seppuku's releases to date.

Mark Molnar: There was a demo released in early '97, called *Tissue*. Then in '98 I recorded the first album [the awesome *houses of earth's incantations*], for SpectraSonicSound, which was released locally in February of '99 and nationally in November of '99.

Who's in the band apart from you?

The Seppuku line up from '97-'98 was a trio of vocals (Mike Hickey), metal percussion (Andrew Cant), while I played guitar/piano. In late '98 Andrew left, and Mike and I were joined by Alastair Dempsey on contrabass and Leigh Newton on drums, at which point I started using my violin and cello live, along with the guitar and piano. Since then, Alastair has left the city for greener pastures. Mike and Leigh have done very few shows with me in the last six months as they are focusing on their own projects. I've been doing solo cello/violin performances of Seppuku material between the band shows, mixing originals with covers of Iannis Xenakis, Harry Partch, Dimitry Shostakovich, Erik Satie, Alexander Scriabin, Prince, Tom Waits, Tim Buckley, Marvin Gaye, Billie Holiday, Morton Feldman, Diamanda Galas and Meira Asher.

What existing label best fits your music?

Above all, it is just MUSIC. It should just be listened to the way people listen to any kind of music. That said, the descriptions that get pasted onto the music often mislead people. I respect and appreciate it when people hear the record and relate it to something in their music collection, or to any loosely defined genre, but ultimately it is a misreading. Not because what I am doing is so intangible or so far into left field that it defies labels, but because putting it into any one genre will alienate certain people from it. It's an uphill battle just to get people to listen to this because they want something they are familiar with, and it takes a bit of an investment to make this familiar enough to enjoy it, so the descriptions tend to hurt the music more than they help it on a wider scale. I guess my problem with each of those terms is that they are more exclusive than inclusive. I just want people to listen to it as MUSIC, not as any one kind of music. How they make sense of it in their own ears and heads is personal and the less interference with that the better.

Your music has been described as avant-jazz, dark ambient and post-rock. Which of these descriptions turns your stomach the least?

The idea of calling it avantjazz is affectionate, but it is a mis-

take. The idea of the Avant Garde belongs to another generation, and though I respect the people who align themselves with that tradition, it doesn't resonate with me at all. As for jazz, I am not sure I have anything to add to that category of music. There are phenomenal artists and musicians who are setting new standards and taking jazz to new levels, people like Tim Berne, David S. Ware, John Zorn, William Parker, Peter Brötzmann, Ken Vandermark and many others. To put me in their category does them disservice.

I really don't know what you mean by dark ambient. My understanding of that has always been from people like Mick Harris [Scorn], Kevin Martin [God, Ice, Techno Animal], Tricky and others. I have profound respect for their work, but it's distinctly separate from mine—conceptually and culturally.

I have a particular problem with the use of the word "post." When I hear people stick that word in front of "rock" or "classical," "jazz" or any genre title, I get worried. This tendency to reduce the past to aesthetic references and short formulations really does it a disservice. The idea that there has been a separation and that what we have now in rock or punk is "meta-" or "post-" just doesn't hold up, and most importantly, it doesn't help people to listen to the music. It just creates a cultural obstacle. I realize when you used postrock, you meant it as an umbrella term, but I don't see how people align the Seppuku material with any one group or movement. To ascribe it to any genre leaves me uneasy, and it excludes certain people. I am not trying to rant here, I am just trying to articulate this so that there is no misunderstanding.

Clearly then, you have a huge range of influences vying for creative attention. In light of this, how do you achieve such a restrained, uncluttered sound?
The short answer is I only put in what needs to be there. Mark Hollis [Talk Talk] vehemently warns against creating any music unless you are sure about what you have to say. Morton Feldman said that people should clean out their ears before writing anything. I've always tried to start with a blank page and go from there. I do not want to enter into an artform unless I can leave it in a better state than the one I found it in. I don't want to just add to the grey morass of replicating music that fills so many record bins and clogs so many radio stations. I'm not an elitist or a snob about any form of music. It's just that life is too short to be copying someone else. It's political, in that I over-think everything while putting it together. It is constructed so that the music can have its own life, its own heart and spirit.

Producing something aesthetically powerful is more important than paying homage to your myriad influences?

I don't feel any pressing need to reference my influences in the music at this point as I don't want to imitate them. I want to use what I've learned from them to do something for myself. There is a lot of room for studying something really brilliant, like King Tubby's methods of production or the Ohio Players' vocal arrangements, or [Charles] Ives' piano works and then applying what you've learned to give voice to your own ideas, but you actually have to have something to say before you can use it as a tool or else you just end up creating a fourth or fifth

MUSIC this restrained must be hard to replicate live. How do you manage it?

All of the pieces on the album were written so that they could be played by any configuration of instruments, no matter what

they are. Live, we replace bass lines with amplified sine waves; or with samples of the natural acoustics of bells without the hammer striking metal sound; or bird sounds as frames and cues for pieces; or voices pitched down to 10-15 Hz as percussion lifts. Often we perform tracks with completely different instrumentation and arrangements, but they always retain the movement of the piece, and they are always recognizable. I don't like repeating the same set twice. I obsess over it until I can come up with a way of performing it that doesn't hinge on a reference to something else.

You seem to be suggesting that your music is quite strictly composed, whereas a lot of it sounds improvised.

Yes, the music is largely composed rather than improvised. I know what I want in my head, and I try to go after it without sacrificing the piece in the process. Almost everything is notated and written in some form. Notation is a form of communication, and I notate it depending on the person I am giving it to. If they can read music, I'll write it out fully. If they can't, I generally give them copious amounts of notes and we work through it together until they understand what I want from them.

I try to encourage improvisation within the structure and cues of the pieces, so that the players can express themselves, but I do not want to play "improvised music." When people are improvising, they are expressing themselves, and they are raising the bar each time they do something; pushing forward and not relying on an existing vocabulary. That is really exciting.

"Improvised music" I find to be rather stale and boring most of the time. By improvised music, I mean music made by people who find a few clever things they can do with their instrument and then force it into any situation as if they're doing something important or interesting. It usually ends up being neither of the two. It should move forward, always forward. The players should always choose sounds in relation to what they are hearing in the moment, and they should try to add to the piece, not take away from it.

Do you have "classical" training in composition and the performance of composed material?

I began studying with private teachers while doing conservatory and orchestra/ensemble training of the age of four. I began with theory for the first eight months and then I started playing guitar, violin and a little piano for composition. From there I picked up every instrument I could get my hands on. I can't play any wind instruments to save my life, but I can play pretty much anything with strings attached to it. I studied privately with composers and teachers for 15 years and since then I've been working on my own. I played in orchestras and ensembles until I was 14, at which time I stopped playing classical music because I couldn't relate to it. I listened to my parents' record collection until high school, which consisted of a little jazz and a ton of Motown. In high school I became incurably addicted to rock, punk and pop culture. My background is pretty dry and typical, I'm afraid.

While my musical background may be dry and typical, his own music is anything but. It's incredible that music as sparse and understated as Seppuku can express such extremes of drama and compassion. Mark has several works in progress right now and one gets the impression that his best is yet to come. Watch this space.



JEAN SMITH by Christa Min

I had a dream that Jean Smith hit me. In reality, I wait patiently for the day when someone finally rips the glasses off my face, breaks them across her knee and cracks me one right between the eyes. You should hear the things that come out of my mouth. When someone gets a bad haircut, I point and laugh and say "Nice haircut!" While transcribing this interview, I realized that when I'm nervous, I talk like a car whose engine is dying—slow and occasionally sputtering. That's what happens when I try to think and speak at the same time. Christ, I barely cracked a joke during the whole interview. Jean Smith, however, is charming and articulate. Her new self-titled album is on Kill Rock Stars, and her latest book, *The Ghost of Understanding*, is available from Arsenal Pulp Press. Since this interview was conducted over the phone, Jean Smith couldn't punch me, even if she wanted to.

DISORDER: I was wondering, since the first track on your new CD has the same title as your latest book, is it a kind of soundtrack for the book?

Jean Smith: Sure [laughs].

Because in the intro of your book you talk about the point between order and chaos, and that's what this record sounds like to me.

Good.

What would you call this CD? People have been having trouble categorizing it.

Well, I typically leave that sort of thing up to somebody else. You mean like choose a genre sort of a thing?

Yeah, like where would you put it in a record store?

I guess somewhere in with the experimental jazz type stuff. But then if it was there, I don't know how anyone who knows what Mecca Normal or Two Foot Flame does would find it.

There are not very many vocals—which was surprising, because you doing a CD without vocals is like if David [Lester] decided to start singing.

Well, it wasn't really entirely intentional, it's just the way it came to be which is how the CD sort of built itself in a lot of ways. The whole

recording happened over a couple of days in Olympia. I took some instruments down, and I really just found this state of mind where I was being really relaxed and allowing the sounds to just arrive and then thinking, at the same time, of how to leave space so that I could layer something else on it.

So the songs weren't written beforehand?

No. The only thing that was written was the main singing one in the middle, "Snippet From Hell."

I just want to talk a little about your book because I read it and enjoyed it.

Good. I can't believe you've done all this stuff since we last spoke. You know too much now. You know more than I do about this stuff. I should be asking you questions about it!

It's been a while. I didn't know it came out in '98. I thought it was new. There seem to be three different points of view in the book. There's Claudine, who I think is fictional, then there's you...

There's not really a "me" me. There's an "I" ... **There's a Jean from Mecca Normal.**

Oh, there's her [laughs].

Would that be you?

In the very literal stuff, in the letters and tour diary stuff. That is me, yes.

Then there's kind of someone in the middle, who I've named "Claudjean" because there are points when I'm not sure who is speaking.

It could be Claudine speaking or thinking in first person.

It could be you? You're not sure?

No, and I don't mind that kind of cloudiness. With the first book I wrote, people would say, "What's it about?" and I would immediately go, "Whoa, that's a tough question." It's the same as "What genre of music is this?" That's maybe not the best place to start with trying to define it. The "What's it about?" type questions don't seem to apply.

Yeah, 'cause on the back of the book it says "Fiction?" with a question mark. It's like the point between Fiction and Non-Fiction. If there is one.

Yeah, and I don't see why that can't be something that is worked with or worked from as a point of view. In fact somebody once said, I think I overheard somebody say, "Fiction. You know, part true, part not true." I think people kind of expect that of fiction anyway, that it's gotta be from some aspects of life unless it's completely from that weird state where you're just rambling and creating a whole other world. But typically I think most fiction comes from experience.

I think people that write fiction want to call it that because if it is about themselves they don't want people to think it's true.

I was never in a porn film.

That's good to know.

I thought I would get way more black about that, but nobody seems to want to ask me, so I have to clarify. That wasn't me.

I thought that was pretty clear. The ending confused me the most with Claudine talking about writing the book. I thought, "Isn't Jean Smith writing the book?"

Have you recovered?

Yeah, it was traumatic [laughs]. Do you write a lot?

Lately it's been this e-mail business. My god, every time I turn it on there's something else to write about. Actually, I just did an interview for RCKGR, and that was fun, but it was all e-mail. It's this whole new way to write, in this fairly cheerful first person, and your audience is one other person. It feels like a different, happier, healthier way to write because there's someone immediate that's there to receive it.

Are you writing another book?

Yeah, I have to write another book.

Is it going to be similar to the last one?

I think it will be except that I think I'm more confident... I think I'm more confident, [louder] I'M MORE CONFIDENT now, and I'm enjoying continuing on and seeing the whole thing as process. You write your first book, and it feels like this is your book that you are writing, and you don't foresee that there will be other books or other years. I tend to just be focused on the here and now, and everything seems so crucial. I'm breaking out of that and realizing that all of these things, the records, the tours—they're much more flexible and always a part of a long line of activities. So it's taken me 15 years to feel confident in that way, that things will carry on into the next phase.

So you're going on tour soon?

I go Thursday and meet up with these people and play, which we haven't done yet, which is a little bit odd.

I was wondering how you're going to perform this stuff live, seeing that you played everything on the album.

Well, they've got CDs, and the person in Chicago, the woman, is a drummer, and I've seen her play, and she's really, totally creative. I'm not normally attracted to drummers. I guess they don't cross my path too frequently. I really liked her playing, and she responded to this band list thing that I put up on the Kill Rock Stars site, and she knows us and wanted to be involved, which is pretty... well, the last thing I needed was a drummer, right? But I like her, and she really wanted to participate. The other guy is a guy in Washington DC who saw the same notice, and he's a guitar player, and again, do I need a guitar player? I haven't actually talked to him yet. I go on Thursday, and we've just been e-mailing back and forth. It's sort of become this weird thing where we're reluctant to call. We haven't spoken. By getting people to respond to this e-mail notice, I didn't expect that we would never talk.

Have you asked him to call you?

Well, it just became this thing, right? Now we're just trying not to talk. When a point occurs when we're booking flights, and it would be handy to speak to him, we just kind of grit our teeth and e-mail. Well, it seems you do a lot of stuff in Olympia. I remember Lois came up here a few months ago. There were probably 50 people at that show. I've seen some shows in Olympia where there's been so many people, even when the show's in the middle of the week. Olympia is definitely smaller than Vancouver. What do you think of the music scene in Vancouver right now?



I can't say I go out and do a lot of that because I am doing things like writing books and working on music myself. I feel like when I'm in Vancouver, I have this other life, and then when I go on the road it's more involved—staying up super late and playing music every chance you can get. So when I'm here I don't tend to go out that much. I have to say I'm not particularly up on it. I guess the Lois thing, wasn't it a Sunday night? I think it was a \$10 cover charge, which I don't normally go for either. Maybe somebody didn't think that through. With you so busy with this new album, and writing—and I know David did a solo tape and an album with Bud Osborn—Mecca Normal just on hold?

Well, we're making plans now. We've got one show on July 22 at Graceland as part of CMJ in Seattle. That'll be the first show for us in

"I'm not looking and saying, 'What are other people doing? I think I'll do that too.' I think I'm aware, in a way, of what people are doing, but I think there's sort of a wave of people who all get to the same point, for whatever reason, of creating a similarly defined, maybe not similarly sounding, but I want to do really beautiful, relaxed music."

quite a while.

Planning to record anything?

Dave's got a bunch of new songs. He handed me a tape, and I'm going to write the words, and everything will be back to normal [laughs]. We're going to do a tour in the beginning of November down the west coast. The RCKGR conference in the beginning of November in Seattle will be the start of the tour.

Are you going to be part of Ladyfest?

Yes, on August 6th.

Will that be just you or Mecca Normal?

That's the big question. We'll see if any of these people from the East can make it out, and if they can't... I did a solo show at the WISE Hall about a month ago, so I know I can do the whole thing solo. I used stacking CDs, I played the synthesizer, electric guitar, and sax, and song. And it worked. It was totally great. You really have to be focused on what the hell is going on, but I enjoyed it. I was totally nervous, but I got through it.

Do you do any work on the side? Non-art related?

I'm just now setting up with an agent to handle my paintings in the States, and I'm writing for a couple of places and always looking to do more of that if they actually pay. I'm doing, not really a tour diary, but something from the road for *Broken Pencil*, and I'll try to look at different scenes that I see from peoples' homes, in-the-bathroom type stuff, and try and do a report of what people are thinking about cul-

turally, like where we're at. Not having any places to play here, I'm wondering if that's typical, what phase is live music off? Is it coming back? Will it ever come back? Are there as many bands out there as there were two years ago? And what's with all this new improv-jazz stuff, which now I find I'm kind of a part of, and I don't know whether I'm seeing more or hearing about more people doing that just because I'm kind of doing it too, or whether there really are more people who are going by their own regular, proper name, and creating improv units. Does that seem like something that's happening? I've kind of been looking for it. I've got to this point where I only like three bands, so instead of over-playing those bands, I just look for music that doesn't sound too much like "music." I like that your CD fits that genre.

Yeah, that's what I'm finding too, and this has happened to me before when I'm not looking and saying, "What are other people doing? I think I'll do that too." I think I'm aware, in a way, of what people are doing, but I think there's sort of a wave of people who all get to the same point, for whatever reason, of creating a similarly defined, maybe not similarly sounding, but I want to do really beautiful, relaxed music.

I think that "Root Smooth Sapling Whips" is that.

I like that it's long, it doesn't actually have an actual tune ever, and it just goes on. Hopefully it creates a mood, it creates an environment. It doesn't demand that you listen to words, and it doesn't have the crazy repetition of notes. All that stuff doesn't mean that much to me anymore. Maybe it's just something that would fit into what else you're thinking about or lead you into thinking about somewhat more relaxed things.

What I was saying before about liking music that isn't necessarily "music," I wonder why that's happening now. Maybe it truly is something that's going on. Maybe it's this phenomenon that people are finding somehow more satisfying than these blubs of songs, this tuneage factor that goes on for two and a half minutes and has this jarring effect of blasting out this repetition of stuff. Maybe it doesn't go with the circuitry that we've recently established with e-mail and how your brain is chattering away with digital information or techno. All that stuff is kind of strange when you think that techno somehow aligns itself with how your heart is beating. It's like we really are in tune with these sounds, so there must be some reason that people want to have sounds that aren't geometrically placed. There must be a reaction or a response that's more than just taste driven.

Most bands I find to be either bad or tolerable.

I once did a show in Philadelphia and some poor soul came up afterwards and said he wouldn't listen to anything but Mecca Normal. I thought, "Oh, God. I don't know what to say to you, guy." But this is what I'm counting on, that there are just several people out there, and I will keep making music for those several people. It inspires me. I don't want them all, their feet smell. Just a few good people. *

Selected Discography

JEAN SMITH

Jean Smith CD (Kill Rock Stars, 2000)

"Carboni Angel" 7" (Kill Rock Stars, 1992)

MECCA NORMAL

Who Shot Elvis? CD/LP (Matador, 1997)

Sitting on Snaps CD/LP (Matador, 1995)

"The Bird that Wouldn't Fly" 7" (Matador, 1995)

Jarred Up LP/CS/CD (K, 1993)

Flood Plain LP/CS/CD (K, 1993)

"From the surface" 7" (Dionysus, 1992)

Mecca Normal LP (Smarten Up, 1986)



new bomb turks

by jamaal

About three years ago, I showed up at the Starfish Room to see Columbus, Ohio's New Bomb Turks based solely on the recommendation of a friend. "What are those?" I asked, pointing at the unfamiliar wooden structures separating crowd from stage. "Baricades" was the obvious answer, though in all fairness my query was born more from surprise than ignorance. Never before, nor since for that matter, had I seen such a setup at the club. I recently had the pleasure of speaking with Mr. Eric Davidson, lead singer of the band that puts the "fear-for-the-safety-of-our-precious-PA" back in rock 'n' roll.

DISORDER: Let's talk about the new album (*Nightmare Scenario*). What got you thinking about third-world dictators and nuclear holocaust?

Eric Davidson: Oh, no. It was just... we're pretty bad at coming up with album titles. It's always at the last minute and we just say, "Okay, that's good enough." I was sitting around, watching the news, and it was some story about a potential disaster that could happen in a third-world takeover that was called a "nightmare scenario" if he got his hands on a nuclear weapon.

High-tech FBI code?

Yeah, I doubt it's all that official. In Europe, they were calling it the "official CIA code," like I'm letting nuclear secrets out of the bag. I really think it was just a phrase somebody used on the news that I thought sounded kind of neat.

So is this album more of a lo-fi affair than the last few, or is that all in the imagination?

It has fewer tracks than the other records. When we got Sam last May, the new drummer, we hadn't put out a new record in a long time, and we knew it was going to take a while to work him in and write some new songs because we started from scratch with him. So when we got some down, we just wanted to put them out and we had heard some good stuff coming out of that studio, Ghetto Recorders, up in Detroit. We'd known the engineer for a while, he always comes to our shows there, and he asked us to record. So once we got there, we really liked the room sound a lot, it was coming out fine the way it was. Usually Jim puts down two or three or four guitar tracks, but this time we just decided to leave it the way it was.

What happened to the old drummer?

Well, it's a long story, but basically it just didn't seem like he was into it much anymore. He's got a Master's degree and such, and I think deep down he wanted to move on. He was very surprised; I don't think he'd give you the same answer, but he'd missed a few practices, and there were other personal issues. You know, the usual personal and musical differences.

I love how you segue for me. Let's talk about education. Education leads to talking too much.

Amongst other things. Have you guys all been to school? You seem like a bunch of smarty pants.

Yes, we all graduated from school. When the band started I was already almost done, and now we all have degrees except Sam, who's still going back now and then.

I'm not sure where that came from. It's not like you're using big words like Bad Religion, but there's a certain intelligence to it.

Both things I fear. I don't want to be another punk band singing about hot rods and how much you hate fascists and girl problems. I also don't want to be like Bad Religion. You have to be aware of using words like "vociferous" because it just sounds silly, and you only have two or three minutes to work with. I try to walk that line. I've grown up liking Bob Dylan's and Elvis Costello's and Paul Westerberg's lyrics, but I also liked Iggy Pop's and the Ramones' lyrics, where they can get a lot across in a few words and they're funny. Anytime I feel I'm being too "vociferous," I try to throw in some funny puns and just get the fucking song done already.

Tell me about the song "End of the Great Credibility Race."

A couple of things happened around the same time. I saw this show on MTV, it was only on for a little while, but it was supposed to be this ultra-high indie show at one in the afternoon. It was pretty good, they would interview indie labels and smaller bands, and once they did an interview with the guy who runs Kill Rock Stars, which I thought was kind of ironic, being on MTV and all. Then there was all that major label stuff that went down where Seagars bought Universal and all kinds of bands got dropped—some of them friends of ours—and it was just striking me that at the end of the decade, we're still around. When we signed to Epitaph, we got a lot of shit from little indie zines saying that we're trying to sell out, while we've seen all these other bands come and go, and self-righteous labels that have these very elitist attitudes that you have to stay within your own crowd. So we get it from the punk side and we get it from the indie rockers because we don't have backdrops or something.

It sucks to put food on the table.

Yeah, and it's not like we're millionaires or anything, but when you live in America it's sometimes an empty cause to have. It's America. It's a capitalist, consumer culture and eventually, if you stick around, you're going to get caught up in it whether you like it or not. So until I have the time and money to move out of this fucking country, I'm going to deal with it on the level that yeah, Epitaph's a bigger label, but they get us good distribution and all the rest of it.

So I first heard of you guys from a friend who found you on the internet. Has that always been part of your game plan?

Well, we're just at the age where the whole computer thing is at the crux, or whatever. We're not part of the 17-year-old-by-japanime-sit-at-home-all-day-staring-at-a-screen generation. We have lives and have sex with girls and things like this. But I have a computer, and I think downloading music is fine and all that shit. The only thing I worry about is, me growing up, the experience of learning what music I liked and what music I didn't like was going to record stores and seeing the grizzled, old guy behind the counter complaining about all the music or going to concerts and getting that physical feeling of what I do and don't like and what kind of people I do and don't like. I kind of fear for this generation of kids taking one song at a time off these sites and making their own CDs with no input from anyone else. These are the kids who don't want to go to clubs because they're so smoky or some girl might rub up against them and give them AIDS or something so better to visit Zimbabwe on the internet.

Or hang out on ICQ.

Yeah, exactly. And I don't want to sound like the old guy either, but I just see more and more clubs closing down and less and less live

music, and it's just kind of weird.

Okay, Mr. Segue, how's the Columbus scene?

It's pretty much dead, at this point. There's less and less national acts coming through because the one really great club in town is gone, and the new club the guy opened is way too big, and the stage is too high and nobody likes to play there. The other small club in town that's kind of cool has been turned into a fucked-up, white trash crack house, and it's small and nasty and way too urine-soaked by now. There hasn't been a new, good local band in probably three years, and there's no college radio. The second-largest university in the nation, and we have no college radio station. There's a great record stores, but that doesn't matter anymore. I mean, Jim works in one, and he says there's been a serious decline in the last two years. No young kids come in anymore; they're buying their music off the net for \$17 because they assume that's what a record costs.

Or not buying it at all, if they can find it. Does that aspect of the internet bother you guys?

No, because I will move on. I doubt I'm going to do this for the rest of my life. We're not going to lose that much money; we're not a Rage Against the Machine or a Metallica. I doubt there are a million kids there downloading Turks music, but if there are, fine. Capitalism created this, and now it's going to eat it up. We probably lose \$30 a year to downloaders, and I'm willing to sacrifice that if it means kids can get access to our music. I mean, probably half the records in my collection are "For promotional use only. Not for resale" that I bought for \$3, so I'm in no position to complain. And certainly assholes like Metallica and fucking Garth Brooks are in no position to complain because they're already multimillionaires.

Tell me about some up-and-comers, bands I need to know about.

There's a band called the White Stripes, from Detroit, that is pretty cool. It's just a brother and sister, and they sound like a lo-fi Gorkies-type band with a singer that sounds like Robert Plant. It's very bizarre. A band called the Clone Defects, from Detroit, that is pretty cool.

Detroit sounds like it's got a bit of a thing going on there.

Yeah, there's a lot of good bands and some good clubs, but all these bands have this weird attitude. It's kind of like Cleveland; it's very enclosed and it's own community. The bands all think that nobody else is going to care, so they don't even bother to try to tour or put out too many records, which is a very Midwest or "Rustbelt" thing to think. I like that normally, but there are some good bands up there. A band called the Secret Lovers from Austin, Texas—I just got their record. That's pretty cool. Starlite Desperation, who were from California, but they live in Detroit now, and they're cool. They sound like an indie, faster version of Roxy Music, or something. There's lots of good bands out there; they're just getting harder to find now that the whole "alternative rock explosion" thing is kind of gone, and the media isn't as willing to cover this sort of thing.

Rock 'n' roll is so passé.

It's just like the late '70s. Disco's everywhere and you have to look for music harder, and the internet doesn't really make anything easier; you just have that much more shit to wade through. There's good music out there, it's just that people get jaded, and they want their own sound for their own generation. *

During my recent interview with the versatile lyricist Gift of Gab of Blackalicious, we politicized and philosophized about the duality between the darkness and light of stardom and toothaches. It's clear that in this MC's game, everyone who speaks truth and never takes is a winner.

DISORDER: I'm really excited to talk to you. I'm feelin' your new record... it's all good.

Gift of Gab: Thanks man, good lookin'!

It's some conscious stuff, it's refreshing. I was wondering if you could tell me about the birth of the Solesides label and its transformation into Quannum Records?

Solesides was started around '90-'91. I was living in LA and Gift Xcel was going to UC Davis. Out there he met DJ Zen [Def Chang], who had a show out there. He and DJ Shadow and Lyrics Born would go down to the station, and they would be diggin'. It was a friendly competition, like, "I got more records than you." Zen was like the catalyst who pulled everything together. So it was like, "Yo, we got this whole pool of talent, we got connections with all these college radio DJs, why don't we just pool all of our talent together and start our own label?" The initial intent of Solesides was for each artist to have their "solo side." That's why it was called Solesides, that's why the first record was DJ Shadow's "Entropy" on one side and Lyrics Born's "Send Them" on the other side. Around 1996 or '97 we had accomplished everything we wanted to do during that period and DJ Zen's interests were goin' in other directions. Quannum was just a way of rebuilding and taking it to the next level.

Is Quannum signing up-and-coming artists? Definitely. We have a group from Portland, Oregon called The Life Savers and they're extremely dope, so look for their record to be coming out, also the

Poets Of Rhythm from Germany, Joyo Valarray's solo record. Lateef and Xcel have a group called Maroons, I'm doin' a solo project with a bunch of different producers, Lyrics Born's solo record is about to come out and of course another Latyrx and another Blackalicious record. So we're gonna keep it comin'. And Shadow got something coming out? Indeed, Shadow's doin' a solo, and me and Lateef and Shadow are working on a project also. **Oh word, so it's all just networking!** Indeed, we're all interchangeable.

Were you up in the radio station at the University of Davis?

I was for a split second because when I graduated high school I moved back down to LA. I'm originally from the San Fernando Valley, and me and X would hook up and do stuff over the phone—like he'd play me a beat, and I'd write to it over the phone and we'd commute. But then it was just like, "Man, we can't make music like this!" That is when I ended up movin' up to Davis. By then he had met Lyrics Born, Zen and Shadow. We met Lateef about a year after that.

I know Shadow was doin' some mixes on the college radio. Did X have his own program?

Yeah, him and Lyrics Born had a show that they used to do for a minute on KDVS. Back then it was Asia Born and X and Jazzbo—who is also one of the original members of Solesides—had a show, and DJ Zen had a show.

So you're not composing songs over the answering machine anymore?

No more, no more. **Are you composing down in Xcel's basement, as shown on the record's dust sleeve?**

Yeah, that's where it's at. We wrote and recorded Nio all down there.

So do you have input to the beat making, or does Xcel excel in that?

X is the beat department, I'm the lyrical department; we're both always open for creative suggestions, but for the most part X handles the music and I handle the words.

I was gonna ask Xcel what kind of sampler he uses.

He uses an MPC and an Akai, and that's all I'm gonna say. A chief doesn't want to reveal all of his ingredients, you know what I mean?

Yeah, you rockin' the ol' Fisher Price turntable down there!

[laughs]

So you guys got hooked up with Mr. Wax through DJ Shadow?

James Lavelle and DJ Shadow have a very long history. They were working together at the same time when we were working on our *Melodica* EP. James heard it and showed interest, so we hooked up with him like that, and boom—it went on from there.

What's your relationship with the hip hop scene in the UK?

We got much love for the UK. We love doing shows out there. We get a lot of love, and we show a lot of love back. It's dope.

Latyrx put out that track with Herbaliser, "8 Point Agenda." That's a dope track. I was wondering what your relationship is to the cats coming up here, like Moka Only and Swollen Members.

I think Swollen Members is dope, yeah. I haven't really gotten a lot of exposure you know. Well... Maestro, Fresh Wes, Main Source, Michie Mee, I haven't really gotten a chance to get out here as much as I'd like to.

Maybe you'll meet some of the peeps when you come up. Have you met Moka yet?

I haven't, I haven't.

That kid is dope; he's about to blow up, I tell you. What are some of your favorite emcees or singers? You and your crew got a real vocal flow. It's not just blah blah blah you know?

Well, with me in terms of influences, you know everybody that's dope. **It's a hard one to answer, right?**

Yeah, 'cause there's so many of them. T La Rock, Rakim, Big Daddy Kane...

You don't want to leave anybody out, right?

Yeah, you know I could go on for days. Gil-Scott Heron, Ray

Ayres... my style is an encompassing of all those styles mixed in, going out in different directions. I like to go where the beat takes me. It's not just one particular style, it's really a matter of being another instrument on the track and flowin' with the mood of the beat, wherever that happens to take me.

And just being the heart beat!

Indeed.

You can definitely tell from your rhymes that it's comin' from the heart, it's flowin' like the blood, you know?

Yeah, definitely.

How do you feel about the popularity of negative hip hop like Eminem? He's got people upset on one hand but he's also very talented. It's comedy. It's meant to be comedy. But he is very talented, though.

I heard some MP3's of Eminem before he was famous and he was rocking some positive rhymes—more similar to yours—but now that he's aggro, his records are selling.

I think that hip hop goes in cycles. You look back at '88-'89 with the whole Native Tongue era, Public Enemy, Boogie Down Productions. That's happening right now; it was a moment back in '92, '93 when Souls Of Mischief, Freestyle Fellowship and Pharcyde came out. It's just resurgences, it's little renaissances. We're on the brink of one of those right now: you got Dilated Peoples, Jurassic 5, Common, Mos Def, Reflection Eternal. It goes in cycles; it's the yin and the yang. Not to even call anybody negative because everybody has a story to tell, and everybody's story has a right to shine—no matter what it is. But it runs in cycles like that, and I do think that the type of rap that we do is coming back to the forefront.

Do you see the hip hop family of today coming together, universally transcending the beefs and whatnot?

Indeed. It's a whole lot of unity in California right now. When we're in LA we holler at Abstract Rude, Dilated. We holler at the Cali Agents, and everybody kinda wants to see each other win. Everybody's hookin' up and workin' with each other, you know. It's good to see things kinda unified right now. But I don't think that it's coming back because I don't think that it ever left. It's just different times that different styles are at the forefront.

And it's always changing. That's the only constant.

Indeed, the only constant is change.

I've spoken with my great-uncle—who is a 70 year-old bluesgrass bass player—about hip hop. He's all about the harvest, raising of vibrations and expansion of consciousness. I say to him, I feel that hip hop can be the catalyst of this truth. Indeed. It's a whole renaissance goin' on in hip hop right now. The momentum is beginning to shift. If it seems like I'm not talking much it's cause I have an exasperating tooth ache.

What happened?

I think I got a cavity or something, it's boom!

It's 'cause your rhymes is so sweet.

blackalicious



an interview by Pro-Motion

**THE SLAVIC MUSICAL
SENSIBILITIES,
METICULOUS
ARRANGEMENTS AND
THEIR GENESIS
WITHIN THE FERVENT
COMMUNISM OF
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CZECHOSLOVAKIA
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WANEK RELAYS THE
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WITH A STRONG
SENSE OF HUMOUR,
RESIGNATION AND
CONVICTION.**

article by Steve
DiPasquale
photos by Ann
Goncalves

DISORDER. Do you mind if I ask you some questions about the early days of Teplice? I'd really like to know about Fourth Price Band, Shanoir and De Body, those early punk bands and those early times where you were under a system that... things were difficult.

Mirek Wanek: FPB, that was 1981 and especially in Teplice—I founded that band—and in Teplice especially it was a small city and it's North Bohemia, you know, it's not really a cultural centre. Teplice in that time wasn't like a rock centre at all. So the only bands we got there were these bands who played in bars, some really just cover songs, some hits, like, really stupid and ugly music, just unbelievable. There were a couple of young bands, you know, they tried to play rock but

everything was almost forbidden. And there was some guy who took care about everything who was a main censor so each band has to go with their stuff for his permit, and of course, he didn't give permit to anybody. At the same time he was a big drinker, so he likes these bar bands because they always when he show up—because he could cancel the concert, you know, because he has that power—so they always give him a couple of whiskeys or whatever he drank, and he got really drunk, and at the same time he tried to be a poet, so he wrote some really stupid lyrics... just like, unbelievable. But each band got one song with his lyrics and they got permit. So it was kind of strange, kind of like very bad, but kind of funny also at the same time. So FPB at that time was like coming from the moon in that situation, just nothing like that at all, and immediately they were really angry, these cultural censors and police as well. They immediately start to take care of what was going on and so FPB played maybe 20 shows only in their whole history, and all were illegal, so that was not really possible to play in legal way. And there is not any recordings from that time.

I wanted to ask you then if there were only negative things during this period for young musicians, or if there were some positive things about that time as well?

Mirek: I showed, it's got some tragic part but also comic part, that's what we like so much. Kafka, Franz Kafka, because it's kind of black humour and it's absurd which you can be depressed from or if it's too much absurd then you kind of laugh to it because it's just something really funny. So something similar was in that time and I think what was good in that time—which I don't want that it will come back again—but what was kind of good, that always when artists are working under pressure, under some fear, under some kind of light or something like that, it always gives them more sensitivity or something. Like being more accurate and more really straight, and more, I don't know how to say, really sensitive for very important things and deep things. And also audience. Audience in that time, because not so many bands [spoke] straight. The lyrics were kind of like reading between the lines and audience were extremely trained on the reading in between lines and a little joke which probably from abroad nobody can get, in Czech Republic definitely all these people go, "Oh, wow! Yeah!" and immediately they will catch it.

So, do you find any kind of special, maybe not relationship, but with other former communist countries, maybe when you play in Poland or Hungary—I know you've played some shows in Bosnia—is there kind of a

special mood at those concerts?

Mirek: I don't really feel, like especially now, it's kind of long time ago, which is good. And so, what I talked about was true 10 years ago. Right now, these young people, like 17, 18, 19 [year olds], these people are raised kind of in normal situation so it's probably not so much true right now, but it used to be. Definitely, there is some similar experience, so a lot of people from Poland or Hungary, their reactions, they catch some jokes, which if you play some older songs, so they kind of catch these jokes faster. But it's always very funny question. People always ask me: if I'm here, how is the difference between reactions of audience here and in our country. When I'm there, they ask about reactions of American audience. And I always say, people are some, basically you know, and reactions of people depends to sound, if they know us, if they are open to listen, if they are kind of experienced with this kind of music, which means if the club has kind of dramaturgy which gives raising some audience. So it depends to these things and not so much to nationality.

Your latest album, *Uzi, or Ears in English...* What is the significance of either that song, or that title, as a musician?

Mirek: Actually, it is a concept, definitely. It was in my mind a long time, actually. I was really thinking deeply about these things and it's about communication, about listening. The ears, it's a symbol for... [At this very point, opens Jack Assasin begin their set and down out our conversation and so, after checking our soft drinks at the door, we adjourn to the band's tour van parked just outside the venue.]

Actually, we were not really political band, like, ever. Which means we were thinking about human characters and relationships and that these things are kind of like a basement, a foundation of any system. Then, if you have socialist system, communist system, or if you have capitalist system, or whatever, if human characters and the relationships are wrong and if people are not nice to each other, if they do not want to listen to each other then you start problems. And of course, if you've got communist system, those problems which in capitalist system are bad, in communist system are freaky! Because these people get power to kill you or put you to jail or whatever, you know, so these characters, like if some person is, I don't know, brutal if he has power like a communist leader he is dangerous because he can kill you with permit, with law. But... the democratic system tries to protect, kind of—I'm kind of skeptic even to that—they protect from too much power to that kind of persons. From the very beginning, I was thinking that the real problem is not... [I mean it is] the Communist system was a real problem, but it's not the real main problem, the main problem is about human characters, about relationships. So the very first album was named *In the Middle of Words*. In the middle of words, the word 'soldier'—like many, many 'soldier', 'soldier', 'soldier'—the word 'human' is alone. If you put them on paper, like thousand words 'soldier' and you put just one word 'human' it's so alone, it's just really lonely. So that's something about mass of people... and I have to say I see it even here in North America: people tend to be part of some mass. Like, everybody buy McDonald's, everybody go on vacation on Florida, everybody watch these commercials, everybody... you know it's not, everybody, but a lot of people like to be like the others, they like to be like sheeps in the mass you know. And that was typical for communism, actually... sometimes I feel like people don't understand that, they think that some few leaders, some few teachers took power and they made dictatorship... that's not true. Like, million people vote for them. And they like to be like a sheeps and have some leaders to care about everything and the most important thing for them, for most people, was to have something to eat, to have place to stay, and have some work... and if they have that, they didn't really care if they can speak what they want, if they can sing what they want, they didn't really care about artists in jail, they really didn't care. So that's something that I feel is common, it's not only about communism, it's even here, you know, it's just something...

It's human.
Right. And that is what we try to sing about, or we are artists talking about these kind of problems, these things, these kind of common things. And so, that was the first album. The second album was *Unloved World* and it's... it's again, something like, that people, all over the earth—like let's say 'Unloved Earth' or 'Unloved World'—it's about the earth which is unloved by human beings, but at the same time they need it.
It's home!
Right. Then the third one was *Hollywood* and it was again kind of about communication, about... this entertainment, to Hollywood, this kind of symbol for entertainment, false world. Again, about you know, from one point of view you can kind of laugh to these mass, you know, how stupid are they, that they believe in this kind of fake world. At the same time it's something about dreaming and people just tend to dream, and if they don't have it by their own, they want to see it on the screen somewhere—they just want to substitute it with something. Of course it's very bad that these Hollywood people use it for making money, for making money out of weakness of people. But at the same time, you can't really laugh to these people without understanding that mostly it's because they miss something.



"MAYBE SOME MOTHER
WHICH IS HEALTHY, BUT
HONEY ON THAT LITTLE
AND THIS IS JUST A
HEALTHY THING AS WELL
IN THE WAY THAT THE
PEOPLE CAN DANCE AND
YOU KNOW THEY REALLY
CAN GET, EVEN FROM US
OR SENSE"

Uz JsME Dom
Upgraded Slow / In It
(1990) Czechoslovakia
Nemilovany Slov
(1992) Czechoslovakia
Hollywood
(1993) Czech Republic
Pohody ze Zaporib
(1995) Czech Republic
Jano, Peklo, Podzem
soundtrack to Czech televi
Martin Wanek
Creeching in (compila
Uz / Ears (1999)

...TRIES TO GIVE SOME LITTLE KID SOME PILLS, BUT IT'S NOT A GOOD TASTE SO SHE PUTS SOME SPOON AND SHE PUT THE PILLS IN THE MIDDLE 'ONEY!' AND YOU EAT IT AND YOU GET SOME 'ONEY!' SO THAT'S SOMETHING SIMILAR 'ONEY' IS THE PUNK MUSIC, LIKE STRAIGHT AND THEY CAN REALLY BE FREE IN THAT MOMENT, THEY FEEL SOMETHING, BUT AT THE SAME TIME, THEY FEEL SOMETHING NICE, SOME NICE MESSAGE OF ACTIVITY FOR SOMETHING NICE AND IMPORTANT."

...past people, we got fairytales, we can very simply say, about angels and about devils. You know, we got this personified evil and good—angel and devil, for example. So I was wondering what—of course, in future they will get from us [same] message, over those years—they will get from us something evil and something good, so I tried to imagine what kind of personified persons it will be. So this album has 12 songs and each song is about one created person. [The title] is based on the word 'to need' because people need fairytales and they need that evil and they need that good and they need to trust in good and that stuff, so it's from Neeland. That's the fourth one, and the fifth one is *Ears* and that kind of covers all that with the ears: exactly that place where everything is incoming. So if you have open ears you can really get somebody else's experiences, somebody else's fears, loves, whatever—you can get feelings.

Of course, I'm not talking only about ears, but it's a symbol for openness, for income, like *radio* kind of, you know. And that's what's in the main sentence on the album: 'The ears teach to listen the other ears.' And again, *Ears*, on the very beginning

I had, because I wrote these lyrics, 'The ears teach to listen the eyes.' That was my original rhyme or some line. And it was kind of funny, about that somebody who is 'Eyes,' you try to change him, and try to teach him to listen. But later I found, no, this is not the real true: the real true [is] you teach to listen the ears, the next ear. And that ear, if it's open, will get ability to teach another ear.

In talking about the human need for mass experience, belonging, community, how do you see yourself as a musician, who's doing stuff with ears, in a collective, kind of communal experience? How do you see your band fitting into that human need?

No, music is kind of special, special kind of art I would say. It's very abstract. Like, music itself, without lyrics. Because people can get it directly somewhere into the heart—through the ears—but it's more about feelings. It's not really concrete message like that you can say with words, like, 'That, that, that.' It's just something about feelings you know, and it's kind of add together your feeling from stage, add with feelings of somebody who listens to it and that makes it the result, you know. You just tell some group of people something and some of them will listen, some of them will understand, and maybe some of them will get some message or some ability or some energy to talk to other people or to be nice to other people. That's why we play music, so we don't need to say that because it's difficult to say that.

Elsewhere you said it was maybe about power, that for good music, you need power. What do you mean by that?

Power... it's... maybe this is why I started with punk music even though... I never really felt like these people with...

The mohawks.

Right, yeah. And this green hair and whatever. I never really liked this, this surface. But I felt punk music is really good for that moment, that it gives people power, it just gives them like, 'Okay, stop sitting on the sidewalk. Stop walking without any sense. Just get! Just do it, you know!' And of course, if you have just that, it's again dangerous, kind of, because who will say what to do? You started with questions about FBI—and that was definitely something what I feel we kind of brought into it. Some kind of specialty that was combination between some kind of straight punk music and some green strength and straight punk music, and it worked together, so that was kind of mixture between strength and power.

you know, energy on stage, which has to go to wake up people, at the same time, that really deep and nice poetry, very tender. Because energy, it goes straight, it goes really fast into you. Something, maybe similar, like maybe it makes you start laughing, but maybe some mother tries to [give] some little kid some pills, which is healthy, but it is not [a good taste] so she puts some honey on that little spoon and she put the pills in the middle and 'This is honey!' and you eat it and you get some healthy thing as well, you know. So, that's something similar in the way that the honey is the punk music, like straight and people can dance and they can really be free in that moment, you know they really feel something, but at the same time, they can get, even from lyrics, something nice, some nice message or sensitivity for something nice and important.

[Tape stops. Tape is flipped. Cell phone rings. The Sex Pistols are mentioned in a discussion of other great bands having roots within, but eventually moving away from, straight punk music.]

What I still feel is, that even with words, even with these melodies, it's always the same picture how life is going. If you just print in your mind your whole day, it's really chaotic mixture of something very nice... you met, I don't know, you met some girl, whatever, you know, somebody on

Some old, very fat lady, you know, in her inside, she might be, she really wants to be, I don't know, some nice girl walking, dancing, whatever, she wants to be ballet dancer. And of course, she can't... objectively, she can't, but it doesn't mean she can't dream about that. So she at least wants to see it on some screen or something. And then, the fourth one was *Fairytales* from Neeland and again, almost the same. Even [though] each is about something different, the main is almost the same: following these human pleasures or hopes or some disasters, or whatever like that. So *Fairytales*... it's again like, people 600 years or 800 years ago hoped in something and they loved each other and they hated each other, exactly the same like now, and they made up some fairytales in that time from their experience from their lifestyle, their lifetime. They made up some fairytales which we read now and we say, 'Oh, that's smart, that's nice, really true. That's big, true, deep.' You know we got from these



the street, you saw some nice tree, or whatever, just nice views and then some very smelly car is going around, whatever. In one second all these mixtures are—I am giving you really simple examples—but I mean, even your mood changes a lot during just one day. And all these fast changes and all these mixtures and kind of chaotic stuff of just one day... that's what we try to make a picture [of] in the song as well, you know. So the message is in words, in pictures of Martin Velisek, which we have on the cover, in music, like in the melody, in the structure, in the arrangement, and in the way how we perform on stage, how if we scream really or not. Each piece, each detail of this music, has to be filled with that message what we want to say, this kind

of picture of human life.

Is there anything else you wanted to talk about?

So that is about the ears. Also, what I hope is that we can bring here this idea because I don't think it's so common to think about rock music this way. Something what would be good if people will again start to think about and feel rock music. I tell you, I really hate that sentence from Keith Richards: 'It's only rock 'n' roll.' I hate that, because it's not true and it's just really bad joke from him and that's just not fair at all because a lot of people—you know this might be true about his way of rock 'n' roll—but it's definitely not true about our rock 'n' roll and about many bands around who really try to be equal to classical music or to some paintings or, what did Beethoven two hundred years ago. It's the same, it's the same thing. You use just different instruments and different process to make music because it's modern way how to do it and how people are able to listen now so you use present instruments for that. But you can have the same goals and same ability or disability or whatever. I just don't agree with that sentence and I really want to help people come back into feeling that this music has some sense and there's some message and that the message is most important thing—not if the band is famous, or rich, or if these guys on stage look nice or if they do this moving or [that] moving. It can be fun, I think we just keep doing what we have to... and then somebody next, hopefully, continue with that.

entertainment, but the most important thing is message and if band has no message! I don't feel they have a right to talk to people.

What else can we expect from the band in the future?

It's never-ending story kind of, unfortunately, it's this kind of fight—it's not fight exactly—but kind of fight... it's without end, you know, and that's it. That's, I feel, the role of art [forever]: it was, it is and it will be. So I think we just keep doing what we have to... and then somebody next, hopefully, continue with that.

The next generation of fairytales.

Right! Some next ears. *

Discography
Middle of Words
(1998, North America)
Unloved World
(1997, North America)
Hollywood
(1996, North America)
Fairytales from Neeland
(1997, North America)
Spring, Hell, Fall, Winter
(don't like about the work of artist
1996, Czech Republic)
(1996, North America)
North America / Europe

Video Philter



BY TANIA BOLSKAYA

How much do you love movies? All of a sudden, it seems that everyone and their robo-dog has become a movie expert, if not a full-fledged online buff-cum-critic. (By the way, if John Cusack happens to be a secret fan of Video Philter, he can buff-cum-critic me any time.) When my own suburban '50s-style parents are taking in *Titus*, chap-wearing Jonathan Rhys Meyers and all, my dad starts bandying terms like "cult film" about, and my fellow film students are talking seriously about Paul Verhoeven's oeuvre, it's time to re-assess the cache value of being a film scribe. While I'll admit that my folks remained true to *Richmond* and hated *Titus*, the cult film my father lovingly referenced was *Grumpy Old Men*, and Paul Verhoeven's oeuvre kicks ass, I pine for the days when there weren't so many film kids on the block. I can still put the masses to shame in a film-only game of Isaac Asimov's Superquiz, but I live in fear of the day that I start to spend all my time submitting adjective-heavy user reviews to the Internet Movie Database in a pathetically desperate attempt to be "published."

But as the wisest Beale who isn't dead yet said, all things must pass. It's time to make my final bad pun, take my last cheap shot, and leave my last modifier dangling in this fabulous rog. While my dozen years as an on-air CTR critic and

DISCORDER columnist have not always been as eloquent as I could have hoped, they have been shockingly beneficial to me personally. Had I not, as a naive sophomore unused to the wily ways of volunteer-operated clubs, been coerced by Mr. Richard Vilus into reviewing a film [which, for reasons of past inebriation shall remain unnamed] my career trajectory may have been as straight as an arrow—into oblivion. As it is, *TV Guide* has still not called to offer me my dream job as Head Synopsis Writer. [Big fun is in store for the gang when Ross [David Schwimmer] does everything a favour and whines himself to death.] However, after years of reviewing films like *Stupid or My Mom Will Shoot* and *Deadly Weapons*, I have amassed enough of a newspaper portfolio to sail me into a lucrative career as a grad student and Media Studies Student Center employee at Concordia University. And so my time here is done.

Before I go, however, I would like to inflict upon you [because I know you're much too polite to stop reading—I could be that person reading over your shoulder on the bus right now] my list of all-time great films. These are not the finest artistic achievements or the most prestigious projects. Most were created in that glittering pit of evil and degradation called Hollywood, made to suck folks like us into their fantasy-weaving web of

good times, hijinx and pleasure. Their common bond, beyond me and my impeccable taste, is an overt and unabashed joy in their own celluloid existence. Made by people who not only care about film as an art form but value it as a supreme transporter of psyche, these movies show both their creators' intense desire to engage and their immense talent for doing so. While I've seen each of these films more than a dozen times, their freshness and insane vitality never diminishes.

No VR-crazed child could understand the hardship of an allowance-less 12-year-old scraping together the necessary funds and finding yet another lame film (*Max Dugan Returns!*) to dupe your parents with, just so you could catch that one, special flick for the eighth, ninth, tenth time. Then again, no one who wasn't a kid in 1980 can possibly understand how fucking excellent *Raiders of the Lost Ark* was when it debuted here 20 years ago. Sure, as an adult, or on video, the film has some of the same charms—high thrills, huge guffaws, handsome archaeologists, Nazis—but the 100-proof adrenaline rush was a one-time offer of youth. Though most of the folks responsible (Steven Spielberg, Harrison Ford, George Lucas) have gone on to middle-age spread (primarily in the wallet and sense of self-satisfaction regions), in 1980 they were still trying to

coin themselves as brand name filmmakers and entertainers in Hollywood. Today, *Raiders* still stands out as one of the best joyrides of American filmmaking; for me, it's proof to an N-Sync universe that in my day, adolescent girls lusted after real men.

From the adolescent gleam of not-yet-Reaganite America back to the sophisticated drunken gleam of its on-screen depression years, the film which serves as my adult counterpart to *Raiders* has to be *The Thin Man*. Whereas *Raiders* showed me a land of non-stop action, jokes and mayhem in a jungle/desert setting, the adventures of Nick and Nora Charles opened my bloodshot eyes to an enchanting world of non-stop drinking, jokes and mayhem. In New York. Glib, well-dressed and cooed, Nick and Nora have taught me everything I ever need to know about being fabulously wealthy, solving crimes, and enjoying yourself on Christmas morning. While the subsequent films of the series dip and bow in quality, the lustre of the original retains the diamond-sparkle patina of art deco charm.

The *Thin Man's* Nick and Nora are glitteringly intimate dinner for two; the ensemble of *The Maltese Falcon* are a two-and-dirty party for eight. Eschewing the laughs for hard-edged nihilism—and the social niceties for an unimpeachable in the desk drawer—John

Huston's adaptation of Dashiell Hammett's gumshoe masterpiece is the perfect mix of studio Hollywood professionalism and youthful exuberance. Unlike most of today's first time directors, Warner Brothers handed Huston a killer cast—Humphrey Bogart, Mary Astor, Peter Lorre, Sidney Greenstreet, Eli Wallach—and let him go for it. While it may be a little mannered for today's realism-or-special-effects audiences, the snappy words and stout performances of this 60 year-old flick draw me into their nasty little cage every time. Naked greed and a low-class dick's personal code of honour shore center stage as everyone tries to score poor Sam Spade. He'd care, except what's the point?

Nasty. Dirty. Brutish. Short. These are the qualities of *The Maltese Falcon*: a) life in a shot of nature, c) the next film in this list, d) all of the above. You don't have to phone your lame friend to know the answer is D. You might have to be telepathic to know I'm talking about the film that in 1984 started me on my punk rock rampage through Zulu Records. You can say it has bad acting, an unintelligible plot, nonsensical dialogue and too much Emilio Estevez, but *Repo Man* doesn't care. As the life of a repo man is always intense, so too is Alex Cox's nocturnal journey across the cement-coated LA landscape. Aside from its perfect mix of punk rock, Harry Dean

Stanton, aliens, background hilarity and bizarre monologues (John Wayne was a fog!), *Repo Man* was slacker before Douglas Coupland or Richard Linklater had finished working after school at Dairy Queen. The perfect film for a teenager who's looking for something unclear to love, *Repo Man's* brand of wacko-sincerity-kitsch is unmatched by any film, save its brilliantly deadpan east-coast sibling, *Stranger Than Paradise*.

It's been a long time since, like the evening I exited the Studio Cinema after imbibing *Repo Man*, I came out of a theatre completely overwhelmed by the film I had just seen. Maybe it's an age thing, a working-still thing, a seen-it-all thing, a theory-on-the-irony thing, but I don't often get really visceral about movies any more. I mean, I loved and admired *Pulp Fiction* and I thought *Go* and *Swingers* zoomed and swung, I was tipsy over *Topsy-Turvy*, but the mesmerizing power of film has faded somewhat. In the end, I'll blame DISCORDER for starting me onto the wicked path of film analysis in the first place. They were so much easier to enjoy before "mise-en-scene" and "auteur" entered my vernacular. But now that I'm burdened with knowledge I can at least sound smart when I'm spouting my indefensible opinions... in a bar near you but in DISCORDER no longer. ■

Hey local musicians and independent music industry types... fill out our LMD application on page 4 and submit it by August 15th for inclusion in our annual Local Music Directory this September! Or die.

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HALF JAPANESE: THE BAND WHO WOULD BE KING*

THURSDAY JULY 12 8:30p
BEYOND YEAR ZERO: WESTERN CANADIAN PUNK 1980-2000*

FRIDAY SATURDAY JULY 14/15 8:30p
HATED: OG ALLIN AND THE MURDER JUNKIES*

TUESDAY & WEDNESDAY JULY 18/19 8:30p
THE SHIELD AROUND THE K*

THURSDAY & FRIDAY JULY 20/21 8:30p
SONGS FOR CASSAVETES

SATURDAY & SUNDAY JULY 22/23 8:30p
JEFF KROUIN'S TRIBUTE TO THE SCOTT AND GARY SHOW*

TUESDAY & WEDNESDAY JULY 25/26 8:30p
PUGAZI'S INSTRUMENT

THURSDAY & FRIDAY JULY 27/28 8:30p
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DISORDER. Who are you (names, ages, instruments played)?

Lavish: We are Lavish. Gill sings, Michael plays guitar, Sandra plays bass, Craig plays drums, and Kiehl plays another guitar.

How did Lavish find each other? And please tell us, what is the Shrimpeet connection?

Michael: I put together Lavish in 1997. It was a perfect thing 'cause I was playing drum 'n' guitar with Craig, living with Gill and hanging out with my ol' buddy, Sandra. Our first show was a Valentine's day gig at the Press Club. It was Gill and Sandra's first time ever on stage. We probably sucked. Kiehl joined Lavish in May of this year. I also play in Shrimpeet with Shannon from Arthur Ellis 2000 and Reggie from the Pet Faries. 'Y'all were hootin' and hollerin' 'bout goin' to Texas in one o' yer songs tonight. Have you folks ever packed up the truck and done just that? How do you imagine a gig in the lone star state?

Michael: Oh yeah, yeeha, shoyeikies! Y'all might just see a parkin' 'out purdy lit' behinds onto some stage in the ol' lone star next year.

Speaking of travelling... If not Texas, where is the farthest you've traveled to play, Lavish?

Sandra: The farthest we've traveled to play is the four we did across downtown Vancouver. We played the Brickyard on a Thursday and the Pic on a Friday. Wow, it's been rough being together that long. We fought, the van broke down somewhere on the way, and Craig choked on a chicken wing.

What were the last two local gigs that each of you have seen, and who would you like to see yourselves share a bill with?

Lavish: We've seen a lot of gigs lately. Gill and Mike saw some cool rockability at the new Silverstone Tavern where the waitresses look oh-so-cool. Craig played his head apart at Nashville Pussy and Motorhead. Kiehl saw the Saddlesores—like Johnny Cash on crack.

Lavish

Kiehl: I would like to play a gig with Leonard Nimoy, circa 1969, fresh out of Spock fame, when he released a variety of spoken word ditties and cover tunes. His call for "universal love among the brothers and sisters" changed my life (and remains a party favourite).

Gill: I'd like to share a bill with Luscious Jackson and the Donnas.

Michael: It would be sooooo cool to play with Frisky and Star Collector! Hey, guess what? We already did.

We here at Thunderbird Hall are always owed by cool gear and gadgetry. Please tell us and our readers a bit more about the digitech effects unit on the guitar, Kiehl.

Kiehl: I have many effects pedals, but actually I

don't use them, I just carry them around so that the band knows I know what I'm doing, plus they help for stage presence. So in effect, I use the effect pedals for effect only. Well... maybe I use the Digitech processor for the cool tremelo, plus a couple of nice fancy chorus, modulated things. Most of the 1001 sounds in that big blue pedal are pretty cheesy. Actually, my favourite accessory is a pick that Michael gave me. It is red, thin and can be used for a variety of non-musical activities.

If you could pass one tidbit of advice on to aspiring young pop bands, Lavish, what would this be?

Michael: Advice? Hmm... first of all, don't get caught up on the "pop" thing. Some people who want to be a "pop" band seem to limit themselves to remain within some sort of "pop" boundaries.

We're not totally sure we could define what makes a bad "pop" or "rock." I think we are a "rock" band. Just not a loud aggressive one.

Ask yourself two questions and answer them. Where do you work, and if you could quit your day jobs to play music, would you?

Sandra: Yes.
Craig: I work on a computer all day, but I have a feeling if we could play music all day we would probably have our own studio. I'd work and on a computer all day just doing different stuff.
Gill: Could you make up a limerick using words that rhyme with Lavish?

Lavish: There once was a boy named McLavish. He really was a natty ol' sadist. He'd gather hat peepers and throw them at Lapers. And he once hit me mum with a radish. *

Discography
Plazzo2000 CD
Contact
Gill Green
Phone: 604.873.6476
<mrgreen2000@hotmail.com>



Vancouver Special

BY JANIS MCKENZIE & JAMAAL



local cds

MELODY WEY Cool Struttin'

(Independent)
A few years ago, this lo-fi girl folk (and occasionally roots-country flavoured) pop package would have arrived at CITR in the form of a hazy cassette with a hand-drawn cover. But here we are in the 21st century, and despite being the result of what must be a home-made recording, *Cool Struttin'* is a seven-song CD with clean, slick black-and-white cover art and not a speck of hiss. Melody sings in a girlish quavery way and plays guitar; there's organ, xylophone, spring noises, and the occasional mysterious fender-Reverb-falling-over type of sound but no drums. While the artwork and some of the songs ("12 Cigarettes," "Backseat Baby," "You Don't Own Me") might make you expect something like a little tough, even angry, *Cool Struttin'* is quiet, sweet and just a little bit off-balance.

Janis

PETE ARCHER Everest (Independent)

Pete Archer has had his demo tapes in rotation at CITR far longer than I've been working here, and that's saying an awful lot. His earliest song on the station (1984), "Blade Runner," also happens to be the first one included in this two-CD compilation of Mr. Archer's recordings over the years. "Blade Runner," made up of guitar, drums, and samples from the movie of that name, is quite different from the other 27 songs here. All of them, whether or not they use synthesizers, drum machines, or heavily fuzzed guitars, would have to be filed under "folk," but that's a very general description that doesn't do justice to the variety here. In some cases, Archer goes for a noisy, **Billy Bragg** kind of presentation; at least one old CITR demo hit ("We've Paid Already"), while gentle-toned, is overtly political; another, a very traditional-sounding (although original) song of a lost ship, is dedicated to the late English folk singer

Sandy Denny.
<http://www.indiepool.com/petearcher>
Janis

PEPPER SANDS Welcome to Pepper Sands (Independent)

The mysteriously-monikered Citizen A, singer/bass player of **Pepper Sands**, made one of the outstanding appearances on the recent *Vancouver Special* (Mini Records, and no relation to this column) compilation with the strikingly low, confident sweeps of her voice. Fortunately that same track, "So Fine," reappears on this little EP, with three other well-produced, finely crafted pop songs and plenty of opportunities for Citizen A, Adam and Jay Shye to show off a wide selection of technical chops. The band sounds bigger than you might expect from a three-piece and manages to demonstrate a good bit of diversity for such a short CD. No doubt this is the demo that will get them signed some place...
<http://PepperSands.tripod.com>
<peppersands@hotmail.com>
Janis

local demos

Hello kids, and welcome to another spellbinding installment of (drum roll) Local Demos! As always, this month's crop of independent home jobbies was overwhelming and at times infuriating. Whoever implied this was going to be a glamorous job is a goddamned liar and will eventually have to answer to some higher authority. Nevertheless, here we go.

Oddest tape of the month goes to **WILLIAM JAMES MCKAY** and his *Solo Zither Experiments*. 'Twas noise. I didn't know what to make of this one, what with my narrow appreciation of sound. I tried using it as background fuzz for the apartment, but it really made Eric Irribables. I can't even describe what it sounded like, but my first instinct is to say, "Like a zither." Somebody explain this stuff to me. (563 W. 23rd Ave., Vancouver, V5Z 2A4)

PAUL WARSAW hails from Duncan, BC, where he weaves his personal thread into the great folk music tapestry. Discordant while still being depressing, this bad-boy sounds like crap, thanks to a small part to the whiny, poor-mouse Duncan. Must be a shitty place to live. (526.6898)

Yay! I liked it **BEL RIOSE**, that is, and mostly because of the unbelievably enthusiastic

vocals. Whoever's singing sounds like he could give a rat's ass what anyone thinks of him belling it out in the basement at four in the morning. That's not to say that their brand of punky/folky rock is without its flaws, but at this stage of the demo marathon, I'm fairly easily convinced. (no contact)

PAN play a kind of marketable electro-pop, with a sort of **Econoline Crush**-inspired vocal thing. That wasn't meant to be an insult, that was me searching for some way to describe music I clearly don't know much about. I liked some of the songs, didn't like others, and seem to recall being quite pleased with the way the electric guitar ripped in over top of the bleeps and blips. Apparently these guys have now changed their name to **Sunlikestar** and will be playing shows in your neighbourhood any day now. (604.836.6888)

Once upon a time there was a punk band called **VICTORIAN PORK** who recorded a local classic known as "I Don't Give a Shit." They eventually went of the way of all punk bands (except **DOA**), until maybe a year ago when the band reformed (sort of) with at least one original member and a new addition in the person of his daughter behind the microphone. They played last year's Shindig' and impressed with their attitude more than their music. Then they recorded a demo and bugged various people at the station until

it finally landed in my box, got listened to and found a home in my fireplace. Then I had to hunt down a copy of the original song to wash the aftertaste from my ears. Get it? It? Don't. (604.983.7077)

THE JOIN walk that fine line that separates retro music from dated music. By dated, I'm thinking about jam bands that play at least one "C.C.R." cover. It's a personal bias. Anyway, I liked the playing (especially the acoustic guitar) and the singing, so I guess I like the songwriting itself that got to me. Shitty lyrics. One song, "Newsman," rocked with truth, even if it was a little bit simplistic in nature. Hard to judge this band, I'm afraid I need more to go on. (no contact)

Well, there you are. Not a very positive month, I suppose, but life isn't a very positive game. Or maybe I'm not a positive person. Oh well, someone's got to write this damn column.

Jamaal

Happiness by Miyu

Sometimes you look out the window to see if anything has changed. You know it's going to rain because the clouds are lined with gray, not silver, and your half of the grass isn't so green because it's not on the bright side. You look up towards the sky, but it's hard to see the light when you're always sitting in the dark. *

smallmanrecords

Muy Divertido! more than lives up to its title. A welcome antidote to both the po-faced reverence and the clueless exploitation that blight these sounds elsewhere.

Sam Macklin

SONIC YOUTH New York City Ghosts and Flowers

(Geffen)
Damn it. When Lee Ranaldo reflected in monotone on *Evol* about car wrecks and whistling wheels of sand it was somehow really cool. When Thurston Moore plucked "I can't get laid 'cuz everyone is dead" from a PK Dick novel for the *Sister album*, I turned the headphones up. Kim Gordon's singing about washing machines or female mechanics on duty on the previous two DGC releases never fails to make me nod my head at least three times in total agreement. And of course I want to kill all the California girls.

These are all examples of past lyrical and noisical perfection crafted by my favourite band, but in NYC's *Sonic Youth* should have left the words out and stuck to the route set out by their wonderful instrumental SYEPs.

I've always suspected that Lee is really a NY hippie, and that Thurston's played too many games of Raiden: just listen to the spoken word from Lee's *Amarillo Ramp* and/or

Thurston's *Psychic Hearts* album in its entirety. But *Sonic Youth* never quite stepped off the deep end, presumably because SY is a band and not a solo project. If Thurston and Lee had kept their mouths shut, SY's latest would be a fine album: the Kim Gordon songs are some of her best, and the music has produced DGC's 11th from the SYR series. "Side2side" offers the most frightening bassline since "Brother James," and "Nevermind (what was it anyway)" takes the best of SYR's "Anagrams," adds some KG silliness and results in a *Washing Machine*-esque classic. The opening track is more typical of the album, however: excellent music and terrible song writing. Apart from Thurston's reflective word dribble, "Free City Rhymes" is SY in their sprawling form. Unfortunately, on this song and the rest of the album Thurston and Lee sound absurd—like bad English teachers going through middle-life crises. So sadly, NYC's is a step sideways for *Sonic Youth*, leaving me anxious for the next SYR release but in no hurry to run away to NYC to live in a pseudo loft/commune or whatever like Lee.

Paul Barclay

SUPER XX MAN
Vol. IV
(Peek-A-Boo)
"Cute" is a word that pops into

my head when I think of Scott Garrod, whether it is in **Super XX Man**, his 4-track project, or **Silver Scooter**, his full-on band. Being a fan of Silver Scooter, I jumped at the chance to check out Scott's new album. *Super XX Man* is much more intimate and minimal than Silver Scooter, with less of the *Pinkerton*-era *Weezer* influence. The cute factor is still a mile high, and I like it. This is a well-executed album and dammit, I just love how cute it is.

Jay Duvallard

THRONES

Sperm Whale (Kill Rock Stars)
Joe Preston's beard is the scariest thing about *The Thrones*. Christa probably likes it—the beard, I mean—but she's partly sympathetic hair vibrations that the rest of us can't detect. *Sperm Whale* thrives on incongruity and as a result is kind of funny. Vocoder is simultaneously so metal and so not. "Django," a *Luis Bacalov* song, makes Christa scream "What the hell!" every time I play it. That's a good sign.

Barbara

TWILIGHT CIRCUS DUB SOUND SYSTEM Dub Voyage

(M)
Well, so it's 9:13 am and I am sitting here cursing the living blue daylight out of the Roger's

Low-Speed [aka Non-Existent] Internet "Service" as usual, that *Weave* which is more like a bubble piss in a pond, @home as in that's where all the techies are... I'm tearing out my remaining body hair, and the only thing instilling me with any sense of sanity, and perhaps even tranquility, are the raindrop beats of Ryan Moore's new masterpiece of visionary aural capitation, *Dub Voyage*. This is once again a true dub experience, dub-jam. You know they don't really go for dub in SF? Well, I see suits Vancouver, with rain on May 31, lovely no-muscling anything, and the only next move available to the avid cheese is to sit back, spliff, scan porn—you know, the usual. This album is less acoustically guttural-oriented than *Horize*, contrasting instead on bossa-jams and echoing dub chords, minimally constructed into a consistent groove that is beautiful, uplifting and sad.

Okay, so now it's June & this CD has not left my player. It's like an addictive solace. Let's get into details. The first track opens without prelude into a deep, bass-driven jam. Then "Dub Voyage," the album's title track, begins, opening with tinkly bell, leading to a piano lead into a full-on, slow earnest noisy feedback funk. From here on, the tempo picks up into danceable grooves with tracks like "Heavy" (which isn't), only dropping back

down into the slow dub mode for ultra-low spileen-rumbler "Dance Charge." Here ends what is labeled as "One" on the CD, presumably from the vinyl LP. Now—"Two." Things pick up again, but always alternating back and forth from fast and slow jams. "K2000" stands out as an exceptional track, with some effect-laden percussion, non-standard dub bassline and more complex drumming with added distortion for that extra mindfuck everyone was really waiting for. The CD ends with "Massive," which is appropriately that a massive bassline set out against spacing piano-echoes and stuttering percussion. Well, if you like dub, you'll dig this, and if you sit at home when it rains or on Weck Beach in the sun just feeling that goody-good feeling then you will also dig this.

Tobias

VARIOUS ARTISTS

Ego Trip's The Big Playback (Rawkus)

It's good to see someone putting fun back on hip hop's agenda. This latest compilation from the excellent Rawkus label digs up a treasure chest of 1980s obscurities to provide a companion to *Ego Trip's* Book of Rap Lists. Although most of tracks included lack the rich production and complex wordplay of today's best hip hop, they more than

make up for it in terms of unfettered silliness.

The brilliantly witty sleeve notes vividly depict the articulate energy of tracks like *The Bizzie Boyz'* "Droppin' It." They also provide insight into the historical importance of the selections. For instance, it's no surprise that *Lord Shafiq's* "My Mic Is On Fire" is listed in the book as one of DJ Premier's "Quarterpound of Underacknowledged Hip Hop Cuts." The spooky ambience of this pioneering masterpiece is strongly redolent of the *Gang Starr* producer's work with *Jeru the Damaja*.

Great stuff but the compilers really save the best for last. "Beat Bop" by *Rammellzee vs. K-Rob* has to be heard to be believed. The product of an ill-fated collaboration/argument with artist Jean-Michel Basquiat, "Beat Bop" is an appropriately out-of-control experiment. It comprises 10 minutes of industrial-strength electro-boogie freestyle in dub and would be worth the price of admission on its own.

There are plenty of people with an interest in rewriting rap history to create an unbroodingly homogenous definition of "real hip hop." Tracks like "Beat Bop" and many of the others here demonstrate that the truth is infinitely more complex and weird than such revisionists are willing to accept.

Sam Macklin

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LIVE MUSIC REVIEWS

BOSS HOG

NASTY ON

Richard's on Richards

Tuesday, May 23

I wonder how much the lighting guy is getting paid? was the nagging question that stuck in my head as **The Nasty On** warmed up the half-hour thunder-dome that is Dick's on Dick's. Probably more than the band was my guess as the perfectly-timed strobes and eerie rack light-ging behind **The Nasty On**'s drummer made the stage more like a laser show at the Planetarium than an actual gig. That notwithstanding, they did an admirable job giving the somewhat tepid crowd something to top their toes to at least. Some of their tunes got a little too busy in the time change department for my tastes, but I have to say these guys are doing something different that I really couldn't justify describing to you, so just go see them, okay?

I still feel like a jackass telling a bunch of my friends that **Holly Golightly** was going to be next on the bill on the strength that she had opened the show in Seattle, and I had reliable sources tell me so, so I felt a little better finding out just prior to show time that Miss Golightly got cold feet 'bout crossing the border and declined the invitation to enchant us with her most excellent voice. Which brings us to our headliners. I enjoyed the show a good deal both from a visual standpoint and a musical one. I mean, yes, everything you've probably heard about front-person Cristina is true—she is one tall, cool drink of water. When not getting up close and personal with fans at the front of the stage, she sang her guts out with bravado, but after more than a few scary lookin' grins from the Cheshire cat, my attention turned elsewhere. Mr. Spencer's star shine but briefly, as he was more concerned with the sound of his own guitar than he was in just rockin' out. Keyboardist Mark Boyce gave good keys, but was marred by a bad mix, and "living mummy" bassist Jens Jurgensen could've blinked once or twice, but who knew, so my gaze repeatedly fell upon drummer Hollis Queens. This gal can play, gents, and damn well I might add, laying down more solid beats than you could shake two drumsticks at and drive providing the energy and realty for the rest of the group. And that energy was at its peak at a few points during their set, most notably on tracks like "Whiteout" and "Stereohigh" from *Whiteout*, the band's latest offering, and "Ski Bunny" and "Dig You" from their third album, the latter seeing hubby

Jon and wife Cristina getting all warm and fuzzy with their bad selves. Kinda makes you forget how much that lightning guy was getting paid.

Bryce Dunn

21ST CENTURY GUITARS

Arts Club Theatre

Sunday, May 28

Everybody plays the guitar. Everyone, at some point, has sat in their room and played **Nirvana** songs. You thought no one would find out because you kept the door closed, but come on. Even Kurt could hear you. The guitarists in the Vancouver New Music Festival seemed to be way past the drop-*st* stage. **Gordon Fitzell** performed his composition "Z," with a Strat and a load of dozen pedals. It was messed up, and I'm not sure what it was supposed to be. Between missed cues and awkward silences, a mysterious electric buzz played its way through the PA. Twenty-first century and they still couldn't figure that one out.

Of the six pieces that followed Fitzell's, three of them I remember. **Ron Samworth's** "One pierced bright moment" (title stolen from ee cummings, hence the lack of capitalization) had more than just one of those moments—ranging from eerie harmonies to metal riffs. Samworth conducted while sitting down and playing guitar, using both his necks to cue the other guitar and bass. His enthusiasm was appreciated.

Jordan Nobles premiered his piece, "Nebula," written for eight guitars and two bass guitars. It was exactly as its title describes—sometimes glowing, sometimes a dark shadow. As gorgeous as it sounded, it wasn't very interesting to watch. I would've liked to see my eyes and transcend into the cloud of music, but fear of being pegged as a weirdo stopped me from doing so. Don't tell me about heaven's pointed and laughed at the freaks who really get into the music.

I can tell you that nearly everyone was affected by this fine, **Steve Reich's** "Electric Counterpoint." Fifteen amplifiers hummed as I waited for the circuits to light up in electronic fire. Instead, after a slow start, the show ended in victory.

Next time, lock up your precious little guitar in your room and come out to support Vancouver New Music.

Vancouver Pro Musica... because

lord knows you're never going to be as good as Nirvana.

Christa Min

VIC CHESTNUT KRISTIN HERSH THE WILLARD GRANT CONSPIRACY

Sunday, May 28

In the 12 years since **Vic Chestnut's** debut, Little, he has cultivated a staggering repertoire of great, distinctive songs. Generously, he treated a very large crowd to a night of his catalogue when he stopped in Vancouver last month. The evening didn't start out quite so well.

Though pleasant enough, **Upbeatband** and **The Willard Grant Conspiracy** were a little on the dreary side. If your life had a soundtrack, they played the kind of music you'd expect to hear as you walked down the street after getting damped. Not much of a primer.

Thankfully, **Vic** made it out soon enough and took care of that pesky co-headliner ego thing by playing onstage with former **Thrasher Muses** frontwoman **Kristin Hersh**, the two artists alternately playing and watching the other perform.

I really don't know anything about **Kristin Hersh**, but her songs provided a good balance to **Vic's**, and she had a large portion of the audience quite rapt when she performed. Her voice seemed a little strained, which may or may not have been intentional, but she seemed quite happy and relaxed.

Vic also seemed happy, but not in great health. With a brace on his arm he struggled with his guitar work. However, his minimal accompaniment meant that his vocals were even more prominent. With a voice like cherry pie, his song his very and twisting lyrical observations. Opening with "Sad Peter Pan" and closing with "Isadora Duncan," **Vic** played all the songs I hoped he would, including when he was bribed with a joint to play "Supernatural." The show made me a fan of **Kirsten Hersh** and reminded why I used to like **Vic Chestnut** so much.

Duncan McHugh

DROPPICK MURPHYS BOUNCING SOULS DWARVES

Distiller

Monday, May 29

Croatian Cultural Centre The parking lot of the Croatian Cultural Centre was littered with mickey-toting punks as **Epitaph's** Punk-O-Rama tour rolled through Vancouver this May 29th. A no-ins-and-outs policy meant that

booze hounds had to get their fix on before the show and then hope that their buzz would carry them through **The Distillers**, **The Dwarves**, **Bouncing Souls** and **The Droppick Murphys**. But the prospect of sobriety couldn't hold these punks down—drowns young 'uns came to see **Bouncing Souls** and the **Dropps**, while a handful of potbellied old 'uns braved the odds of specter to see the venerable **Dwarves**.

The (also popular) **Distillers** were up first but alas, your faithful reviewer was still sitting upstairs in the Croation lounge watching **RAW** is WAR and drinking some distilled beverages of his own. Second-hand reports were generally positive. One bleary-eyed punk blurted, "Buncha killer chicks, but the fuckin' sound sucked—way too much treble, man!" If you can measure the worth of a band by their merchandise, then the **Distillers** were top-notch [second only to the **Dropps** and **Murphys** and their **Oi**-boy jerseys]. And if you can measure the worth of a band by the books of their members, then the **Distillers** are the best god-damned band in the world.

The **Dwarves** have been around a long time—longer than some of the kids in attendance. They've built a reputation around solid, no-frills punk anthems and legendary booze-fueled antics. Eerie blue lighting and Gregorian chants ushered them on-stage, and they launched into their set—banging out tune after tune. Before one song, the crowd roared, "I Will Deny" began "Everybody's Girl" began "Anybody Out There" and so on. Still, as good as the **Dwarven** medley was, it couldn't overcome the soupy sound of the **Croatian Cultural Centre**. But that hardly mattered; the kids were too busy having fun in the pit to give a damn. And if you couldn't decipher **Blog Dahlia's** words, then you could throw your attention to guitarist **Heshwocan**—the benamed Mexican wrestling moves. And if that wasn't enough, then you could always chuckle at the two love-lies who joined **Blog** on stage for a crutch-grabbing face-suckin' merge act.

After the **Dwarves** left and the stage was mopped, the crowd's true loyalties shone through. The **Bouncing Souls** were clearly the stars of the evening. Suburban punks became **lbox** boys as a rousing chorus of "Ole!" greeted **New Jersey's** finest. Armed with a shillad of catchy sing-alongs, there was no way the **Souls** could disappoint. But they almost did; the sound man couldn't pick up **Greg Antonio's** distinctive voice, and the band displayed less life than a platoon of plastic soldiers.

Lamar "Yanny" Hopless **Romantic**, "Born in the U.S.A." and "East Coast" were all trotted out, but they lacked a certain je ne sais quoi. Maybe it was the pre-gig buzz wearing off, but the **Bouncing Souls** were pretty forgettable.

The **Dropps** **Murphys**

weren't so forgettable though. They were piped on stage by **Fat Bastard's** little brother, and they played beneath a huge iron cross banner that looked like it was on loan from **Odin's Law**. And they flat-out rocked. **Singer Al Bar** rallied the troops with his ball-out "We came to this stage" singing style. "Curse of a Fallen Soul," "The Gang's All Here" and "Barroom Heroes" set the pit into high gear. They'd probably bled green from all this energy, but were celebrated with vigour. For the encore, bassist **Ken Casey** (who sounds a lot like **Cliff Claven**) invited everyone on-stage to sing **AC/DC's** "Dirty Deeds Done Dirt Cheap." Half the crowd obliged, and the giant punk rock love-in showed that the **Dropps** aren't your typical **Masochists**. And so ended the Vancouver stop of the 2000 **Punk-O-Rama** tour. Good time!

Jamie Macdon

SUPERGRASS

JET SET

Monday, May 29

The Commodore Notwithstanding my rancid mood, I went into the **Supergass** show with an open mind, hoping that the opening band wouldn't suck. They didn't. But they didn't set my undies all at fire either.

Jet Set were a bunch of scruffy looking guys whose music was unobtrusive enough, but the word "wannabe" just kept springing to mind. In fact, some of the band's audience members asked, "Do you wanna be a stoach?" à la **Oasis**. **Kid** Answer: no, but you clearly do. In their favour, they genuinely looked like they enjoyed acting lamous, and the frontman returned the effusion of love so affectionately expressed by an audience member. Aw, how sweet.

Supergass were visibly fatigued, and singer **Gaz** apologized profusely for his audibly nasty cold, but they still performed with vigour and high spirits for the last concert on their North American tour. Their set gave equal attention to each of the three albums and was a pleasant mishmash of old and new goodies. There were a few surprising absences, like "In It For the Money," the title song of their second album, but the band made up for them by enthusiastically playing favourites like "Caught by the Fuzz." Their performance was short, but so are their songs. The boys played well, and the audience seemed pretty damn appreciative. Even if the group had played their catchy tunes poorly, the show would have been worth attending if only for the value of seeing bassist **Mick** looking like a muckin' and drummer **Danny** being blown away by his wind machine. [Okay, it was actually just a fan to keep him from overheating, but it sure looked cool.]

ala

MOTORHEAD

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wired.com

FU MANCHU SPEEDEALER

Wednesday, May 31
Commodore 130
There's only one band in this divided world that can truly bring the long-hairs, the skins, the mohicans and the mullets together, and that's **Motörhead**. Okay, maybe **Slayer** too, but **Motörhead** has been given a lot to the collective earlobe for over 25 years now, and the respect they command among dirtbags of all types is unparalleled. With his taste for cigarettes, liquor and all things fast and loud, Lemmy is to the black leather-and-tattoo set what **Jerry Garcia** was to the hairy armpits-and-patchouli set. And at a time when 'roid-momads rideless Harleys fronting like they're badass, it is good that these British lads still represent the real deal. So which self-respecting drag wasn't excited that **Motörhead** was playing a Wednesday at **Commodore** on a weekend night?

Of course, **Motörhead** couldn't play without some worthy opening bands. **Speedealer**, **Fu Manchu** and **Nashville Pussy** were the first to start things rolling. And if it wasn't for shy transit, shy weather, for a shity scene and an even shittier attitude from the **Commodore** heavies, then this reviewer might have something to say about the start things rolling. And if it wasn't for shy transit, shy weather, for a shity scene and an even shittier attitude from the **Commodore** heavies, then this reviewer might have something to say about the start things rolling. And if it wasn't for shy transit, shy weather, for a shity scene and an even shittier attitude from the **Commodore** heavies, then this reviewer might have something to say about the start things rolling.

**NORTH OF AMERICA
BLONDE REDHEAD
Vibe Concert Hall,
Groningen, NL
Wednesday, May 31**
I was worried about the Dutch and their taste in music until I traveled to Groningen. I was amazed that a city which isn't all that big, or central, could draw as many good bands as it does. I had missed **Broadcast** and **Console** in recent weeks, and was not about to miss **Blonde Redhead**. Sure, I could eventually catch them at home, but why not check out the NL nightlife? I've heard both of NoA's full-length albums, and was way more impressed with the band live. The sounds these four boys make are very carefully crafted to not make any of the normal rhetorical sense—they've got the start-and-stop rock down. Each member got to take at least one of the mic, and the diversity in song structures was well-appreciated by the crowd. **North Of America** put on a strong, enthusiastic show that made more than a few new fans. I'm sure **Blonde Redhead's** arrival on stage warranted an unbearable crush in the crowd, and I was soon forced to retreat to cooler corners of the standing-room-only venue. At least drinks were cheap—only can you argue with \$2 beer? I have always thought **Blonde Redhead** an amazing live band, and was especially pleased to get to hear their new material, live before recorded. There were some new ballads which deviated from the controlled chaos I had expected, but also plenty of old material from the past two albums. This emotionally charged performance was as hot as I've seen the band,

like "Civil War," "Born to Raise Hell" and "Iron Train" from rocking. "Metropolis" was resurrected for the old club shows. At one point, drummer **Mikky Dee** tossed into a five minute solo extravaganza that would have made **Neil Pearl** blush. And not to be outdone, guitarist **Phil Campbell** threw down a wanky solo of his own. The whole show had an '80s glam/punk feel to it, as **Dee** pumped his fists for too much audience appreciation and **Lemmy** tore through a kick-ass cover of "God Save the Queen." Best Song of the Night honors had to go to the green lightings of "Orgasmatron." After heading backstage to suck down some more booze and whiskey **Comes** (insider info has a whopping bar tab of over 1,000 dollars for the 3 members of **Motörhead** alone), **Lemmy** and the boys banged off "Ace of Spades" (what else?) and "Overkill" for the encore. The crowd left wearing shily-soiling grins. Some of the dirtier dirtbags probably spent their last 46 dollars on this show, but they were probably just happy they didn't have to sell their first-borns too. Because it was a show, it was probably the rock 'n' roll event of the summer. But then again the **Reverend** hadn't played yet. *Jamie MacLaren*

and now I'm crossing my fingers that they'll do a North American tour once they're back from foreign lands. You ought to cross yours, too!

Julie

**MOUSE ON MARS
DJ KOZE
Zeché Zollern II/IV,
Dortmund-Bövinghausen,
Germany
Friday, June 2**
I wasn't kidding when I told my friends that part of the Europa Ultra-Vacation plans was to track down **Mouse on Mars**. My quest led me first to Cologne, and then, thanks to the help of the nice men at the A-Musik store, to Dortmund. I had nothing but a train ticket and a piece of paper with "Vision Ruhr" scribbled on it, yet managed to find my way to the coolest place I've ever been. **Zeché Zollern II/IV** is a cool mine compound in the middle of nowhere which has recently been taken over by a group of artists for an exhibition called **Vision Ruhr**. I was thrilled to have a few hours to explore the exhibits and installations before the concert began. Those few hours also presented me with a bit of time to examine the crowd that had gathered for the evening—I had found myself in the cronie mecca **Mouse on Mars** and **DJ KOZE** were there to interpret the whole Ruhr scene in a digital/analogous way; they provided the beats and blips for a lot of happy people to dance all night to. **Mouse on**

Mars played for more than an hour-and-a-half, rarely looking up from their buttons and knobs. After two encores, the only way they could sneak themselves off stage was by mixing a little sound collage magic with **DJ KOZE**. **Koze** mixed his scratches and samples with MoM's dots and loops to a brilliant end. Someone told me that **DJ KOZE** (that's German for "puke") was recently voted Germany's most sexy **DJ**. Never without a lit cigarette in his mouth, this talented young man spun really hot house music for over two hours, to an ecstatic crowd. When **DJ #3** came on stage, it was time to head home. Those kids were planning to party all night long, and I just couldn't handle any more big beats. I met a very nice German couple that drove me to the train station, and sadly bid **Zeché Zollern** goodbye. I wish I'd taken pictures...

Julie

**PIANO
SITKI:
Friday, June 16
Sugar Refinery**
The colon is connected to the rectum which is terminated at the anus. In other words, your colon is close to your ass. It is also a mark of punctuation that has hour from separating the hour from the minutes to separating the chapter from verse when you're quoting from the Bible, something I'm sure you all do constantly. In **Sitki's** case, the colon signifies an introduction to, I sup-

pose, their music.

I had never heard them before, so I was prepared to listen. Their show included a visual component—a real of symbol-heavy images projected onto a bed sheet. The problem is **Sitki's** music neither conjured up these images, nor did the images provoke the music. I say this because the band was behind the sheet. They couldn't see what was being projected. I'm sure they knew what was showing, but I'm not sure they knew when.

Sitki's is clearly improvisational—they listen closely to each other and successfully move as a unit. The samples rubbed against the guitar and percussion like shoes on a carpet to create a staccato warmth but without the shock I wish I had been able to listen more carefully, but I kept trying to make the connection between the film and the music. I couldn't find one.

Piano's use of the colon is grammatically incorrect, but clever nonetheless. They're true to their name—there's a piano as well as a violin, a trumpet and sometimes a guitar. They play quietly, nervously and slightly out of tune, charming the pants off of me. The male and female vocals are wonderful and the lyrics honest. Their songs are filled with hopeful sadness, and they are so endearing that I wish I could take them home in my pocket.

Christa Min

**AT THE
BRICKYARD**
315 CARROLL STREET CANTON MASS 01920

Friday June 30 (8pm)
CAROLYN MARK
CLOUTIER (2 Sets)
Notes From Underground
Akeley Kid

Saturday July 1 (8pm)
4 CYCLES
(members of Doughboys)
Mick Jones & The All Stars
Horace Pinsky (live)

Thursday July 4 (8pm)
**THE NEW
BOMB TURKS**
The Spitting
The Hooligans

Wednesday July 5 (8pm)
CAPOZZI PARK
Dominye Young
Young and Sexy

Thursday July 6 (8pm)
Building The Scene
PAIS
Restoration

Friday July 7 (8pm)
ALL STATE CHAMPION
PAIS
Monsoon

Saturday July 8 (8pm)
THE BLACKHEAT PROCESSION
Shannon Wright
Restoration

Sunday July 9 (8pm)
DON CABELLERO
Soul Duck

Wednesday July 12 (8pm)
THE SPICE MONKS
The Puritans / Del Rio

Thursday July 13 (8pm)
TACKLEBOX
Surrounded By Idiots
The Wet Ones

Friday July 14 (8pm)
KAREN FOSTER
Stratfordia The Horny On
Cannery 121
HOT HOT HOT
The Red Light String
Bonnie Mulligan
(Kil Rock Stars)

Wednesday July 19 (8pm)
SPM
Morning Musicals Plus Guests

Thursday July 20 (8pm)
CLOSURE
Mr Pink / Plus Guests

Friday July 21 (8pm)
FIREBALLS (THE BURNING PRESEN)
LADDER NIGHT WITH
THE BRIEFS
The New Town Animals
FIRST 10 LADDER BOYS AT 10 PM FREE

Saturday July 22 (8pm)
THE FLEAZERS
The Star Spangled Bastards
The Sissies / The Turn Offs

Wednesday July 27 (8pm)
BOTTOM
American Steel
The

Thursday July 28 (8pm)
FLASHLIGHT
BFX / Plus Guests

Monday July 31 (8pm)
**AND YOU WILL KNOW US BY
THE TRAIL OF DEAD Mergers**
Plus Guests

08:02 ROYAL TRUX
Destroyer
The Mooney Suzuki

08:03 SOMEDAY I
Forsyth Punk

08:04 THE EURO DOWNS
W / Fireballs Of Freedom

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PHAY Tuesdays
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9th	Londen, ONT	Call The Office
10th	Guelph, ONT	Trasheteria
11th	Oshawa, ONT	The Dungeon
12th	Treis Rivieres, QUE	Liverpool
13th	Montreal, QUE	L'X
14th	Ottawa, ONT	Babylon
15th	Quebec, QUE	Kashmir
16th	Cornwall, ONT	Murphy's Inn
17th	Toronto, ONT	The Cathedral
18th	Waterloo, ONT	Club Abstract

new
AAA
out new



new
D4
out new



the story so far

Denis (vocals) from 88 Fingers Louie and members of King For a Day. Debut release. HR646-mcd



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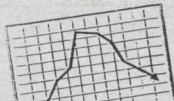
August 1st

HEAVY RECORDS

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CiTR Charts

WHAT'S BEING PLAYED ON CiTR 101.9 FM



HOW THE CHARTS WORK

The monthly charts are compiled based on the number of times a CD/LP ("long vinyl"), 7" ("short vinyl"), or demo tape ("indie home jobs") on CiTR's playlist was played by our DJs during the previous month (ie, "July" charts reflect airplay over June). Weekly charts can be received via e-mail. Send mail to "majordomo@unixg.ubc.ca" with the command: "subscribe citr-charts".

july long vinyl

- | | | |
|---------------------------|-----------------------------|-------------------|
| 1 huevos rancheros | el muerto del toro | mint |
| 2 dilated peeples | the platform | capitol |
| 3 belle & sebastian | fold your hands child... | matador |
| 4 amon tobín | supermodified | ninja tune |
| 5 jurassic 5 | quality control | interscope |
| 6 murder city devils | in name and blood | scratch |
| 7 elliot smith | figure 8 | dreamworks |
| 8 sarah doughter | the walls ablaze | mr. lady |
| 9 stereolab | first of the microbe... | elektra |
| 10 a silver mt. zion | he has left us... | constellation |
| 11 blonde redhead | melody of certain... | touch & go |
| 12 sleater kinney | all hands on the bod... | kill rock stars |
| 13 colexico | hot rail | touch & go |
| 14 rick of the skins here | comes... | independent |
| 15 bedhead/macha | macha loved bedhead | jetset |
| 16 david kristian | room tone | alien8 |
| 17 spitfires | in too deep again | junk |
| 18 dj food | kaleidoscope | ninja tune |
| 19 solhearn | short-term memories | endearing |
| 20 nashville pussy | high as hell | nt |
| 21 mary limony | mountains | matador |
| 22 i am spoonbender | telewin | mint |
| 23 tristan pionic | mind the gap | sonic unyon |
| 24 sonic youth | nyx ghosts & flowers | interscope |
| 25 special guests | first album | song corp. |
| 26 ween | white pepper | elektra |
| 27 another joe | plasti-scene | smallman |
| 28 mirah | you think it's like this... | k |
| 29 plumbree | this day won't last | endearing |
| 30 radiogram | unbetween | transiberian |
| 31 sugar shock | get out of my world | estrus |
| 32 masters o/h hemisphere | i am not a freemond | kindercore |
| 33 billy brag & wilco | mermaid ave. vol. 2 | elektra |
| 34 residents | stars & hank... | east side digital |
| 35 various artists | vancouver special | mint |

july short vinyl

- | | |
|--------------------------|----------------------|
| 1 gene defcon | liz |
| 2 barfibeers | flight fright |
| 3 various artists | patty duke covers |
| 4 the moves | s/t |
| 5 riff randells | s/t |
| 6 mooney suzuki | s/t |
| 7 tremolo falls | s/t |
| 8 hot hot heat | s/t |
| 9 unwound/versus | split |
| 10 spitfires | slick black cat |
| 11 three berry icecream | four songs included |
| 12 michelle gun elephant | west cabaret drive |
| 13 teach me tiger | remember me |
| 14 selby tigers | sidewalk |
| 15 microphones | moon-moon |
| 16 real kids | down to you |
| 17 radio berlin | heart of industry |
| 18 kepler | between still sheets |
| 19 dj o-trak | enter ralph wiggum |
| 20 q and not u | hot and informed |

july indie home jobs

- | | | |
|----------------------|----------------------|---------------------|
| lookout | 1 lollies | green card marriage |
| magic marker | 2 birthday machine | the torch |
| top quality r'n'r | 3 magnus | dragon style |
| mr. lady | 4 riff randells | sweet sixteen |
| 5 melic | 6 nasty on | je ne sais pas |
| 7 bel rise | 8 new hedron | the notion |
| 9 panty boy | 10 boy vs. girl | heep wonder |
| 11 pepper sands | 12 les ants | smiling memories |
| 13 oao | 14 dreamy angel | so fine |
| 15 sparrow orange | 16 the orange peeler | to mere |
| 17 k | 18 evan symons | the orange peeler |
| 19 tko | 20 whup phukovsky | mirror |
| 21 kordane | 22 syphonic ensemble | jesus loves me |
| 23 syphonic ensemble | 24 clover honey | karoboshka |
| 25 clover honey | | boxing day blues |
| | | talk about me |

These are the Breaks

Fridays, 12-2pm

- | | |
|--------------------------------------|----------------------------|
| 1 jurassic 5 | twelve |
| 2 craig mack | wooden horse |
| 3 de la soul | ooh |
| 4 dilated peoples | right on |
| 5 thirston howl | i still live with my moms |
| 6 nightmares on wax feat. de la soul | keep on |
| 7 slum village | i don't know |
| 8 moka only | everything's fucking great |
| 9 common | the light |
| 10 maseo | words + verbs |

year we're so blah blah blah...

this is what we listened to...

dave douglas charms of the night sky s/t • masada live in taipei • swans body to body, job to job • blonde redhead melody of certain damaged lemons • skull control deviate beyond all means of capture • jesus lizard down • embrace • lugazi red medicine • peters drury trio when old met new • icebreaker distant early warning • some velvet sidewalk the lowdown • kid dds with the scene • nomeansno sex mad • joi phelps blackbird • mel-banana • bad brains • the frags bananamas • palace days in the wake

plus

citr 101.9 fm... these are the breaks, the shake, folk oasis, anizee, contemporary, the ether table, pirate radio, word.

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A Split Life With Timmy Nick Nickies

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Unpredictable

The debut full length record from one of Halifax's most active producers, writers, and DJs. Watch for this video for Unpredictable on Maximum. Features performances by the Grand Squad, Huxley

BUTYMET

Acoustic guitar and cello collide with scuzzing feed back and bursts of brass. old vinyl crackle s; ambient electronic noise and odd oscillations hover in the far reaches of the mix. "Taco Taco Star - Dr. Dais"

Parts Unknown

Acoustic guitar and cello collide with scuzzing feed back and bursts of brass. old vinyl crackle s; ambient electronic noise and odd oscillations hover in the far reaches of the mix. "Taco Taco Star - Dr. Dais"

Either

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On The Dial



YOUR ON-AIR GUIDE TO CTR 101.9FM

SUNDAYS
ARE YOU SERIOUS? MUSIC
9:00AM-12:00PM All of time is measured by its art. This show presents the most recent new music from around the world. Ears open.

THE ROCKERS SHOW
12:00-3:00PM Reggae inna all styles and fashion.
BLOOD ON THE SADDLE
3:00-5:00PM Real-cowhit-cough-in-yer-boots country CHIPS WITH EVERYTHING alt. 5:00-6:00PM British pop music from all decades.
SAINT TROPEZ alt. 5:00-6:00PM International pop (Japanese, French, Swedish, British, US, etc.). '60s sound-tracks and lounge. Book your jet set holiday now!

QUEER FM 6:00-8:00PM Dedicated to the gay, lesbian, bisexual, and transsexual communities of Vancouver and listened to by everyone. Lots of human interest features, background on current issues and great music.

HELLO INDIA 8:00-9:00PM
GEETANJALI 9:00-10:00PM Geetanjali features a wide range of music from India, including classical music, both Hindustani and Carnatic, popular music from Indian movies, Ghazals, Bhajans and also Quawals, etc.
THE SHOW 10:00PM-12:30AM Strictly Hip-Hop—Strictly Underground—Strictly Vinyl. With your hosts Checkmate, Flip Out & J Swing

THE 1 & 2's
THE CHILL-OUT ROOM 12:30-2:00AM Time to wind down? Lay back in the chill-out room. Trance, house, and special guest DJs with hosts Dieter and Nasty.

VIBE 2:00-6:30AM
MONDAYS
SALARIO MINIMO 6:00-8:00AM Spanish rock, ska, techno and alternative music—porque no todo en esta vida es "salsa"! **BREAKFAST WITH THE BROWNS** 8:00-11:00AM Your favourite brown-sisters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights! Tune in and enjoy

each weekly brown plate special. Instrumental, trance, lounge and ambience.
POP SCENE alt. 11:00-1:00PM
GIRLFOOD alt. 11:00-1:00PM
SOUPE DU JOUR 1:00-3:00PM Feeling a little French-impaired? Francophone music from around the globe, sans Celine Dion.
A WALKABOUT THE WORLD 3:00-4:00PM
EVIL VS. GOOD 4:00-5:00PM Who will triumph? Hardcore/punk from beyond the grave.
WENER'S BARBEQUE 5:00-6:00PM Join the sports department to hang out with Wener, the Freight Train and the 24 Karat Goldman.
FILIBUSTER alt. 6:00-7:30PM Oppressed instruments released from captivity! Obscure sounds acoustic and electronic, with your hostess Anna.
AUDIO VISUAL alt. 6:00-7:30PM Critical theory, debate and dialogue on art and culture, set to a soundtrack

of breakbeat, worldbeat and other eclectic sounds.
PIRATE RADIO alt. 7:30-9:00PM Formerly "Love Sucks," now at a new time.
EEP-OP-ORP alt. 7:30-9:00PM
THE JAZZ SHOW 9:00PM-12:00AM Vancouver's longest running prime time jazz program. Hosted by the ever-suave Gavin Walker. Features at 11.
July 3: Master drummer Art Blakey and his favourite edition of "The Jazz Messengers" in concert in Louisiana.
July 10: The Bob Fosse limited edition, Pianist/composer/oranger Bob Florence's Grammy Award-winning big band... "Serendipity."
July 17: Pianist/composer and jazz icon Mary Lou Williams and her most modern recording, "Zoning."
July 24: Bassist/composer/bandleader Dave Holland and his monster quintet "Prime Directive."
July 31: We end the month with another great drummer: Shelly Manne and his fabulous group

"Boss Sounds."
VENGEANCE 12:00-3:00AM Hosted by Trevor. It's punk rock, baby! Gone from the charts but not from our hearts—thank fucking Christ.
PSYCHEDELIC AIRWAVES 3:00-6:00AM

TUESDAYS
WORLD HEAT 8:00-9:30AM
THIRD TIME'S THE CHARM 9:30-11:30AM Put your hands together for the rock 'n' roll riot! Put your hands together for the rock 'n' roll riot! Let's go!
BLUE MONDAY alt. 11:30AM-1:00PM Vancouver's only industrial-electronic-retro-goth program. Music to schtomp to, hosted by Correy.
CONTEMPORARY 1:00-2:00PM Music and poetry for jackasses.
THE RELATIONSHIP SHOW 2:00-3:30PM
HIPS TITS LIPS POWER 3:30-4:30PM Featuring that Feminist Collective from CTR.
ELECTRIC AVENUES 3:30-



	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
6AM		SALARIO MINIMO	BBC	BBC	first floor sound system		The Leo Ramirez Show
7	reggae linkup			SUBURBAN JUNGLE	end of the world news	shadow at dawn	
8				Fool's Paradise	Reel Music	CAPTAIN IN THE HED	
9		BREAKFAST WITH THE BROWNS	WORLD HEAT	The Northern Wish	the ether table	SKA-T'S SCENIC DRIVE	The SATURDAY EDGE
10	are you serious? music		THIRD TIMES THE CHARM		CANADIAN LUNCH	THESE ARE THE BREAKS	
11		girlfood/pop scene	BLUE MONDAY	ANOIZE			SARAGAMA
12PM	Rockers Show	SOUPE DU JOUR	CONTEMPORARY	the shake	STEVE&MIKE		POWERCHORD
1		A WALKABOUT THE WORLD	THE RELATIONSHIP SHOW	Talk To Me First	THE ONOMATOPEIA SHOW	Black Noise	
2	BLOOD ON THE SADDLE	EVIL VS. GOOD	hips tits lips power/electric avenues	MOTORMAD	RHYMES & REASONS	WARTWARR /teatime	LUCKY SOBATOR
3	Chips with Everything /Saint Tropez	WENER'S BARBEQUE	THE BEAT-EATING VEGAN	RACHEL'S SONG	CUTIE CARRY SEARCH BEGS TO BEAL	NOOZE & ARTS	Acetoy
4	Queer FM	FILIBUSTER /AUDIO VISUAL	FLEX YOUR HEAD	roche's song	OUT FOR KICKS	Far East Side Sounds /AFRICAN RHYTHMS	RADIO FREE AMERICA
5		plate radio /exp-up-arp	RADIO ELLINIKATHIKO	AND SOMETIMES WHY /BY THE WAY /REPLICA REJECT	ON AIR WYTY OCEANO HAZE		emoptic sandwich
6	Hello India		Circles	YOLIS OASIS	Live from... THUNDERBIRD HELL	homebase	SOUL TREE /peppershows
7	Geetanjali	THE JAZZ SHOW	VENUS FLYTRAP /fill-in	STRAIGHT OUTTA JALLUNDHAR	HIGHBEAT VOICES /woods, grooves and explorations		
8	The Show	VENGEANCE IS MINE!	Aural Tentacles	HANS KLOSS' MISERY HOUR	plutonian nights	SHITMX	
9	CHILL-OUT ROOM					THE MORNING AFTER SHOW	TABLETURNZ /EARWAX
10		psychodelic airwaves	fill-in	first floor sound system			REGGAE LINKUP
11	vibe						
12AM							

4:30 (last Tuesday of each month)

THE MEAT-EATING VEGAN

4:30-5:00PM

10,000 VOICES 5:00-

6:00PM Poetry, spoken

word, performances, etc.

FLEX YOUR HEAD 6:00-

8:00PM Hardcore and punk

rock since 1989.

RADIO ELLINIKATHIKO

8:00-9:00PM Greek radio.

CIRCLES 9:00-10:00PM From

here to here, from now to then

and back again. Shiva to

shava Sense. Nonesense.

Sound to silence. Samsara.

VENUS FLYTRAP'S LOVE DEN

alt. 10:00PM-12:00AM

loveden@hotmail.com

AURAL TENTACLES 12:00-

3:00AM Ambient, ethnic,

funk, pop, dance, punk, elec-

tronic, and unusual rock.

WEDNESDAYS

THE SUBURBAN JUNGLE

7:00-9:00AM A perfect

blend of the sublime and

absurd, with your refined

and exotic hosts Jack Velvet

and Carmen Ghio.

FOOL'S PARADISE 9:00-

10:00AM Japanese music

and talk.

THE NORTHERN WISH

10:00AM-12:00PM Spike

spins Canadian tunes accom-

panied by spotlights on local

artists.

ANIZOTE 12:00-1:00PM

THE SHAKE 1:00-2:00PM

FREE RADIO PRESS 2:00-

3:00PM Zines are dead!

Long live the zine show! Sam

and Bleek present the under-

ground press with articles from

zines from around the world.

MOTORDADDY 3:00-

5:00PM "Eat, sleep, ride, lis-

ten to Motordaddy, repeat."

RACHEL'S SONG 5:00-

7:30PM Who to do with the

environment, consumption

and sustainability in the urban

context, plus the latest techno,

france, acid and progressive

house. Hosted by M.Poth.

AND SOMETIMES WHY alt.

7:30-9:00PM sleater-kinney,

low, sushi ... these are a few

of our love-or-hate things.

REPLICA REJECT alt. 7:30-

9:00PM Independent and

innovative music and noise

from an ex-host of Little Twin

Stars.

BY THE WAY alt. 7:30-

9:00PM Let's give alternative

media a chance—VIVA

VINYLI! 7's new and old, local

cassettes and demos.

FOLK OASIS 9:00-10:30PM

The rootsy-worldbeat-blue-

grass-folk-alt-country-vaque-

conjunto show that dates call

itself folk. And singer-songwri-

ters too.

STRAIGHT OUTTA JALLUND-

HAR 10:30PM-12:00AM

Let DJs Jindwa and Bindwa

immerse you in radioactive

Bhungal "Chakki de phutay."

HANS KLOSS' MISERY

hour 12:00-3:00AM

Mix of most depressing,

unheard and unlistenable

melodies, tunes and voices.

FIRST FLOOR SOUND SYS-

TEM 3:00-6:30AM

THURSDAYS

END OF THE WORLD NEWS

6:30-8:30AM

REEL MUSIC 8:30-10:00AM

Soundtracks and classical

THE ETHER TALE 10:00-

11:30AM "Some people

don't like Pomme Fritz, but I

do. That's because self-abuse

has given me a perverse

nature." Phone-in marriage

proposals encouraged.

CANADIAN LUNCH

11:30AM-1:00PM From

Tofino to Gander, Baffin Island

to Portage La Prairie. The alt-

Canadian soundtrack for your

midday snack!

STEVE & MIKE 1:00-

2:00PM Crashing the boys'

club in the pit. Hard and fast,

heavy and slow. Listen to it,

baby (hardcore).

THE ONOMATOPOEIA SHOW

2:00-3:00PM Comix comic

comix oh yeah and some

music with Robin.

RYTHMS AND REASONS

3:00-5:00PM

CULTURE CAVITY SEARCH

5:00-5:30PM

REELS TO REEL 5:30-

6:00PM Movie reviews and

criticism.

OUT FOR KICKS 6:00-

7:30PM No Birkenstocks,

nothing politically correct. We

don't get paid so you're damn

right we have fun with it.

Hosted by Chris B.

ON AIR WITH GREASED

HAIR 7:30-9:00PM

Roots of rock 'n' roll.

LIVE FROM THUNDERBIRD

RADIO HELL 9:00-

11:00PM Local muzak from

9. Live bandz from 10-11.

HIGHRED VOICES alt.

MOODS, GROOVES AND

EXPLORATIONS alt.

11:00PM-1:00AM

PLUTONIAN NIGHTS 1:00-

6:00AM Loops, layers and

additives. Naked phone stat.

Resident haitich with guest DJs

and performers.

<http://plutonia.org>

FRIDAYS

SHADOW AT DAWN 6:00-

8:00AM With DJ Goulash.

CAUGHT IN THE RED 8:00-

10:00AM Trawling the trash

heap of over 50 years worth

of real rock 'n' roll debris.

SKA-T'S SCENE-1K DRIVE!

10:00AM-12:00PM E-mail

requests to djska_9@hotmail.com.

THESE ARE THE BREAKS

12:00-2:00PM DJ Spice

and A.V. Shack bring you a

flipped up, freaked out, full-

funkified, sample heavy beat-

list, focusing on anything

with breakbeats.

BLACK NOISE 2:00-3:30PM

Essays, poetry, social com-

mentary, and conscious music

from a Black radical perspec-

tive. If you can't take the heat

listen to Z95.

NARDWUAR THE HUMAN

SERVITUET PRESENTS...

3:30-5:00PM Please keep

on rawkin in the free world

and have a good breakfast.

Roc on, Nardwar and

Cleopatra Von Fluffstein.

NOOZE & ARTS 5:00-

6:00PM

FAR EAST SIDE SOUNDS alt.

6:00-9:00PM

AFRICAN RHYTHMS alt.

6:00-9:00PM David "Love"

Jones brings you the best new

and old jazz, soul, Latin,

samba, bossa & African music

from around the world.

HOMEBASS 9:00PM-

12:00AM Hosted by DJ

Hloch: techno, but also some

trance, acid, tribal, etc. Guest

DJs, interviews, retrospectives,

giveaways, and more.

SHITMIX alt. 12:00-3:00AM

The Shitmix council convenes

weekly. Chairman: Jamaal.

Correspondents: DJ Marr, the

delicious yet nutritious Dr. K,

D.C. Cohen, the Rev. Dr. K

Edward Johnson and Wine-

Jug Hutton.

SATURDAYS

THE MORNING AFTER

SHOW 3:00-6:00AM

THE LEO RAMIREZ SHOW

6:00-8:00AM

THE SATURDAY EDGE

8:00AM-12:00PM Studio

guests, new releases, British

comedy sketches, folk music

calendar, and ticket

giveaways. 8-9AM:

African/World roots. 9AM-

12PM: Celtic music and per-

formances.

SAREGAMA 12:00-1:00PM

POWERCHORD 1:00-

3:00PM Vancouver's only

true metal show; local demo

topes, imports and other rarities.

Gravel Rattlehead and

Metal Ron do the damage.

LUCKY SCRATCH 3:00-

5:00PM From backwoods

delta low-down slide to urban

harp honks, blues and blues

roots with your hosts Anna,

Jim and Paul.

RADIO FREE AMERICA

6:00-8:00PM Extraordinary

political research guaranteed

to make you think. Originally

broadcast on KJIC (Los

Angeles, CA).

SOUL TREE alt. 10:00-

1:00AM From doo-wop to

hip hop, from the electric to

the eclectic, host Michael

Ingram goes beyond the call

of gospel and takes soul music

to the nth degree.

PIPEDREAMS alt. 10:00-

12:00AM

TABLETURNZ alt. 1:00-

4:30AM

EARWAX alt. 1:00-4:30AM

"noiz terror mindfuck hardcore

like punk/beatz drop dem

heads rock linea jungliga

moshup/diort do source full

force with needlz on wax/my

chaos runs rampant when I

free da jazz..." Out.—Guy

Sanley

REGGAE LINKUP 4:30-

8:30AM Hardcore dancehall

reggae that will make your

mitochondria quake. Hosted

by Sister B.

Loud & Queer!



August 5th, 2000

CiTR's annual day of queer programming will be broadcast Saturday, August 5th. If you'd like to volunteer, contribute programming, or need more information, contact Bryce at 822.1242. Our first meeting will be Friday, July 7th at 1:00 pm at CiTR.



Datebook



WHAT'S HAPPENING IN JULY

SUBMISSIONS TO DATEBOOK ARE FREE!

TO HAVE YOUR EVENT LISTED, FAX ALL THE RELEVANT INFO (WHO, WHERE, WHEN) TO 822.9364, ATTENTION "DATEBOOK." DEADLINE FOR THE AUGUST ISSUE IS JULY 24TH!

Tyme@Commodore

TUES 25 Del The Funky Homosapien, Blackalicious@Richard's;
WED 26 Wilco@Commodore; Bottom, American Steel, the Probes@Brickyard
THUR 27 Flashlight, BFX@Brickyard
FRI 28 Mickey Hart Band@Commodore; Lorna, Motor Psycho@Anza Club (free!)
SAT 29 Luke Salmon@Sonar
SUN 30 Korn, Powerman 5000, Papa Roach@GM Place;
MON 31 And You Will Know Us By The Trail of Dead@Brickyard

FRI JUNE 30 Ujaku@Sun Yat-Sen Garden; Susana Baco@Commodore; Oltmar Liebert, Alma Libre@Vogue; Punk Rock Babe-O-Rama (feat. Ani Kyd, Salina Saturnina)@Cobalt; Carolyn Mark, Clover Honey, Notes from Underground, Ackley Kid@Brickyard; Low Self-Esteem@Brickyard

SAT JULY 1 The Golden Wedding Band@Sugar Refinery; Francois Houle's Electroacoustic Quartet, Joni Dylator@Woom Shoki; Jonny Lang, Sue Foley@Orpheum; Gonzalo Rubalcaba Trio, Omar Sosa@Vogue; Wadada Leo Smith, Non Orchestra@the Cultch; DJ Wax, Mo' Funk Collective@Commodore; Lee Hutzulak@Cafe Deux Soles; Canada Day with the Natural Born Smilers (feat. Luminox, Lupus, The Wet Ones)@Cobalt; All Systems Go, Mr. & Mrs. Evolve Pinker@Brickyard; Low Self-Esteem@Brickyard

SUN 2 Mad Caddies, Groovie Ghoulies, Grade, the Status@Grandview Legion Hall; Bruno Hubert Trio@Sugar Refinery; The Rest@Woom Shoki; Cesaria Evora, Barbara Torres@Orpheum; Paul Pimley, Mark Armanini, John Oswald, Jean Derome@Vogue; Sharon Riley, Faith Choral@the Cultch; Millennium Project@Performance Works; Dixie's Death Pool, Parlor Steps, Fond of Tigers@Sugar Refinery; Heavy Metal Sunday@Brickyard; Low Self-Esteem@Brickyard

MON 3 Melody Wey, Lee Hutzulak, Michael Derrick, Fond of Tigers@Sugar Refinery; New Music Monday@Brickyard

TUES 4 New Bomb Tunes, Spillars, Hell Cominos@Brickyard; Low Self-Esteem@Brickyard

WED 5 Capozzi Park, Donkey Engine, Young and Sexy@Brickyard; Low Self-Esteem@Brickyard

THUR 6 Delta 72, Beachwood Sparks, The Sadies@Richard's; Funk Rock Bingo@Cobalt;

FRI 7 Reverend Horton Heat, Hank Williams III@Commodore; Delta 72@Graceland (Seattle); Autopsy, Ted Bundy Project, Your Funeral@Cobalt; All State Champion, DBS@Brickyard; Red Hat & Queer Live Fundraiser@WISE Hall; Gravel, Just Dance, Even Light@Stivie

SAT 8 Erilive, Powerdown@Cobalt; The Birthday Machine, Amy's Rocks@Ms. T's Cabaret; Blackheart Procession, Shannon Wright, Radiogram@Brickyard; Double A, Twist, Todd Tomorrow, Gnosis@Club 23

SUN 9 Prince Paul@Sonar; Deadly Snakes, The Legendary Greg Oblivian@The Pic; Saul Daul@Brickyard

MON 10 New Music Monday@Brickyard

TUES 11 AllStarfish; That Tuesday@Brickyard

WED 12 Legendary Pink Dots, Dead Voices on Air@Richard's; Saddlesores, Puritans, Bel Riese@Brickyard
THUR 13 Travis@Commodore; Indigo Girls@Orpheum; Sector 9, Dr. Didg@Sonar; Melody Wey, Lee Hutzulak@Sugar Refinery; Tackles, Surrounding by Idiots, The Wet Ones@Brickyard; Sector 9, Dr. Didg, Soundtribe@Sonar

FRI 14 Spy 66, Nuntalaker@Cobalt; Karen Foster, Stationa, Nasty On@Brickyard; Strong Like Tractor, Phropp, Time is the Enemy@Piccadilly

SAT 15 Les Secareans, The Come-On@The Pic; Rotundi, Catheter, Jena, Laughing Dog@Cobalt; Hot Hat Heat, Red Light Skin, Bonfire Madigan@Brickyard; Conrad Black, Matty, Shahei, Howard Hughes@Club 23

SUN 16 Zubot & Dawson@Jericho Park; Heavy Metal Sunday@Brickyard

MON 17 Perfecta feat. Paul Oakenfold@Commodore; Archie Crisis, Mr. Plow, Man of Death, Joel, Brandonxxx@Cobalt; New Music Monday@Brickyard

TUES 18 That Tuesday@Brickyard

WED 19 SP.M, Morning Maker@Brickyard

THUR 20 Closure, Mr. Pink@Brickyard; Ricardo Lemvo, Makina Local@Richard's; Freak, Liquid@City Limits (Abbotsford)

FRI 21 Caeleat 2000 (feat. Wheelie, Ashtray, Molarsana, Uneven Steps, Vim Fuego, Demonskull, Shrimpeam)@Anza Club; The Briefs, the Girls, the New Town Animals@Brickyard; Sweet Smell of Success, The Swimmer@Anza Club (free!); Side 67, Liquid, Loco, KUF@Jawa Joint; Blasphemy, Disciples of Power, Thozize, Crown of Horns@Columbia

SAT 22 Masada@Narman Rathene Theatre; Falcars, Star Spangled Basterds, Seizes, Turn Off@Brickyard; Highlow, Bulldog, Gnosis, Todd Tomorrow@Club 23; Pundkrum, Disciples of Power, Thozize, Freak@Jawa Joint; Loco, Human Resistance Program, Loco, Cerebral Pans@Columbia

SUN 23 Joseph Arthur@Stivie

MON 24 Virus 2000 (feat. Ed Rush, Matrix, MC Ryme

SPECIAL

EVENTS

FILE THIS! SEX WORKERS UNITE

THE BUNDLING THRU!! IS PUTTING ON THREE NIGHTS OF PROSEX WORKER FILM AND FUN. FRIDAY JULY THU TO SUNDAY JULY 9TH THEY'LL PRESENT MOVIES like LIVE NUDE! GRISS! UNITE! and HOOKERS ON DAVE. HANCUNT says YOU SHOULD GO AND EVERYONE KNOWS WHAT A SMART LITTLE BITCH SHE IS.

M A S A D A

USUALLY THIS SPACE IS RESERVED FOR LOCAL STUFF. OTHERWISE WE'D GET LAME ASSE CONCERT PROMOTERS TRYING TO GET THEIR STUPID GIGS IN HERE. BUT THIS IS A LITTLE DIFFERENT. YOU KNOW, IT'S EASY TO HATE ALL THE NERDY JOHN ZORN FANBOYS [OOOH TZADIK, OOOO AVANT] BUT YOU CAN'T HATE THE GUY HIMSELF. WE HAVE AN OLD OPTION MAGAZINE HERE IN THE OFFICE AND HE'S ON THE COVER WEARING THE CUTEST STRIPY SOCKS. I DON'T THINK HE WEARS THEM ANYMORE, BUT MASADA IS COMING TO THE NORMAN ROTHSTEIN THEATRE ON JULY 22ND [2ND SHOW]. WE DON'T KNOW MUCH ABOUT THE WHOLE DEAL BUT YOU CAN GET TICKETS AT ZULU. HURRY UP, JOHN ZORN IS A SEX GOD AND ALL THE GIRLS WILL WANT TICKETS.

OUT ON SCREEN FUNDRAISER

AN EVENING OF MUSIC BENEFITING OUT ON SCREEN'S ANNUAL QUEER FILM FESTIVAL. NADINE DAVENPORT, LARRY PERAS, RED VELVET SWING, SPYGLASS AND UNSPOKEN PLAY ON FRIDAY, JULY 27TH AT THE WISE HALL. SHOW STARTS AT 8.30, TICKETS \$10, AND YOU CAN CALL 844.1613 FOR INFO.

VENUES • BARS • THEATRES • RESTAURANT • RECORD STORES

Amsterdam Cafe 302 W. Cordova St. (Gastown) 683 7200
Anza Club 3 W. 8th Ave. (Mount Pleasant) 876 7128
Arts Hotline 684 2787
Astoria Hotel 769 E. Hastings St. 254 3636
Bossix 217 W. Hastings St. (at Cambie) 689 7374
Backstage Lounge 1585 Johnston (Granville Island) 687 3534
Black Dog Video 3451 Cambie 683 6958
Black Sheep Books 2742 W. 4th Ave. (at MacDonald) 732 5087
Blinding Light 36 Powell St. 688 3366
Boomtown #102-1252 Burrard (at Davie) 893 8696
The Brickyard 315 Carroll St. 685 3978
Cafe Deux Soles 2096 Commercial (the Drive) 254 1195
Cambie 515 Seymour 684 7759
Caprice Theatre 965 Granville (Granville Mall) 688 6007
Celebrities 1022 Davie St. (at Burrard) 689 3180
Cellar Jazz Cafe 3611 W. Broadway (downstairs) 738 1959
Chameleon Urban Lounge 801 W. Georgia (Downtown) 669 0806
Chan Centre 6265 Crescent Rd. (UBC) 822-3017
CITR Radio 101.9FM 233-6138 SUB Blvd. (UBC) 688 8701
Club Vesuvius 1176 Granville St. (downtown) 682 4629
CN Innox Theatre 999 Canada Place 683 2757
Columbia Hall 303 Columbia (at Cordova) 681 1531
Commodore Lanes 838 Granville St. (Granville Mall) 682 5345
CNR Cafe and Snow 3712 Robson St. 683 5637
Cordova Cafe 307 Cordova St. (Gastown) 879 0154
Croatian Cultural Centre 3250 Commercial Dr. (at 17th) 683 8774
Crownstown Music 518 W. Pender St. 682 2201
Denman Place Cinema 1030 Denman St. (West End) 682 3207
Dr. Sun Yat-Sen Garden Main Hall 578 Carroll St. 682 4388
DVB 515 Davie St. (downtown) 734 4678
Fifth Avenue Cinemas 2110 Burrard (at 5th) 689 0926
Firehall Arts Centre 80 E. Cordova (at Main) 687 7464
F.U.W.H. Beany 352 Beany St. (downtown)

Frederic Wood Theatre (UBC) 682 2678
Garage Pub 2889 E. Hastings St. (downtown) 822 9364
The Good Jack 225 E. Broadway (at Main) 872 5665
The Grid Gallery 4124 Main St. (Mt. Pleasant) 682 6057
Hollywood Theatre 3123 W. Broadway (Kitsilano) 738 3211
Hush Jazz Society 2120 Main St. (Mt. Pleasant) 873 4131
Hux Records 221 Abbott St. 662 7017
Jericho Arts Centre 1600 Discovery (Pt. Grey) 224 8007
Jupiter Cafe & Billiards 1216 Bute (near Denman St) 606 6665
La Quena 1111 Commercial (the Drive) 251 6626
The Lotus Club 455 Abbott St. (Gastown) 685 7777
Lux-A-Fair 1275 Seymour St. (downtown) 685 3288
Medialuna 1926 W. Broadway
Minora Pavilion 7191 Granville St. (Richmond) 608 0913
Moon Base Gallery 231 Carroll St. (Gastown) 738 7151
Naim Restaurant 2724 W. 4th Ave. (Kitsilano) 324 1229
Nepheon Records 5750 Fraser St. 665 3050
Orpheum Theatre Smith & Seymour (downtown) 669 5414
Otis Records 1176 Davie St. 667 5161
Otis Records 1340 Davie St. 667 5161
Pacific Cinematheque 1131 Howe (downtown) 688 3456
Palladium 1250 Richards (downtown) 688 2648
Paradise 27 Church (New Westminster) 525 0371
Paradise Cinema 919 Granville (Granville Mall) 681 1732
Park Theatre 3440 Cambie (South Vancouver) 876 2747
Piccadilly Pub 630 W. Pender (at Seymour) 682 3221
Pitt Gallery 317 W. Hastings (downtown) 681 6740
Plaza Theatre 881 Granville (Granville Mall) 685 7050
Puff/Beetstreet 4326 Main (at 27th Ave.) 708 9804
Puff #14-712 Robson (at Granville) 684 9447
Purple Onion 15 Water St. (Gastown) 602 9442
Queen Elizabeth Theatre Hamilton & Georgia 665 3050
Raffles Lounge 1221 Granville (downtown) 673 1593

The Rage 750 Pacific Blvd. South (Plaza of Nations) 685 5585
Railway Club 579 Dunsmuir St. (at Seymour) 681 1625
Richard's on Richards 1036 Richards St. (downtown) 687 6794
Ride On 2255 W. Broadway, 2712 Robson St. (upstairs) 738-7734
Ridge Cinema 3131 Arbutus St. (at 16th) 738 6311
Scratch Records 176 W. Broadway (near Main) 877 1676
Scratch Records 728 Richards St. 687 0499
Seyllyn Hall 605 Mountain Hwy. (North Van) 687 0096
Shadblat Centre for the Arts 6450 Deer Lake Ave. (Bby) 291 6864
Singles Going Steady 3296 Main St. (at 17th) 876 9233
Sonar 66 Water St. (Gastown) 683 6695
Spish Room 1055 Howe (downtown) 682 4171
Starlight Cinema 935 Denman St. (West End) 689 0096
Station Street Arts Centre 930 Station (off Main) 688 3312
Sugar Refinery 1115 Granville St. (downtown) 683 2004
Theatre E 254 E. Hastings (Chinatown) 681 8915
Thunderbird Ent. Centre 120 W. 16th St. (N. Van) 988 2473
Tribeca 536 Seymour 688 8385
Tru Valu Vintage Robson (downstairs) 685 4040
Vancover E. Cultural Centre 1895 Venables (at Victoria) 254 9578
Vancover Little Theatre 3102 Main (Mt. Pleasant) 876 4165
Vancover Press Club 2215 Granville (S. Granville) 738 7015
Varsity Theatre 4375 W. 10th (Point Grey) 222 2235
Vert/Futuristic Flavours 1020 Granville (downtown) 872 2999
Video In Studios 1965 Main (Mt. Pleasant) 872 8337
Vinyl Rekkids 76 W. Cordova (Gastown) 689 3326
Vivian Theatre 918 Granville (Granville Mall) 331 7909
Waterfront Theatre 1405 Anderson (Granville Is.) 685 6217
Western Front 303 E. 8th Ave. (near Main) 876 9343
Wett Bar 1320 Richards (downtown) 220 6278
Whip Gallery 209 E. 6th Ave. (at Main) 874 4687
W.I.S.E. Hall 1882 Adanac (the Drive) 254 5858
Women In Print 3566 W. 4th (Kitsilano) 732 4128

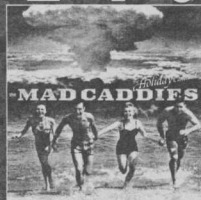
STEALING CAN BE FUN



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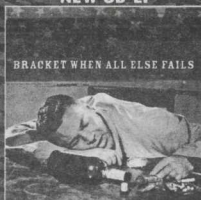
STRUNG OUT
NEW CD-EP



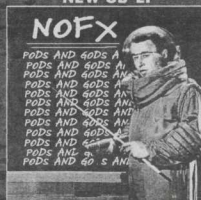
MAD CADDIES
NEW CD-EP



AVAIL
OUT JUNE 20th CD / LP



BRACKET
NEW CD / LP



NOFX
LIMITED 7"



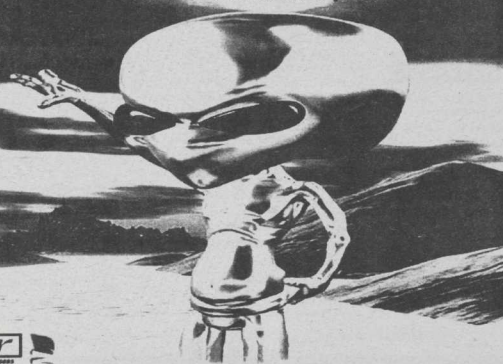
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NEW RECORDINGS BY: GRANDADDY, BROADCAST, MURDER CITY

DEVILS, JURASSIC 5, SUPER FURRY ANIMALS, KINNIE STARR, ANALOG BROTHERS, POLE, OVAL, BLACKALICIOUS, BLOODSHOT RECORDS, MARVIN PONTIAC

OTHER NEW RELEASES:

YO LA TENGO - You Can Have It All CDEP/7" Quintessential American folk pop.

SOLEX - Athens Ohio CDEP/12" Matador UK gets to the goods.

JONATHAN INC. - Waiting for Morning CD nice stuff from this local songwriter with ties to Zubot & Dawson.

KID 606 - Down With the Scene CD Post-Soccoregion work from this talented beat programmer.

PEPRO THE LION - Progress CDEP/10" These guys are still indie.

Various - **SEXY VOICES - ITALIAN MOVIE STYLE VOL. 2** CD Obscure soundtracking.

Rothko - 40 Years To Find A Voice CDEP/LP Drifting sounds from the UK.

Various - **Constant Friction: Collaborations** CD The Lo Records compilation, with Stereolab.

ZUL

JURASSIC 5 Quality Control CD

We recommend a heavy application of 'Quality Control' this July. The JS's are on point and the peeps are flending for it. JURASSIC 5 pledge allegiance to the hawk, old school rhythms and in-harmony rhyms, took you long time. Laying the foundation is **Cut Chemist**, getting deep and architectin' solid beats and crusty samples from daddy's basement crates. Ready for the infusion on the real deal?

CD 16.98

SUPER FURRY ANIMALS

Mmvg 2CD
Released for North America on Flydaddy Records, **LSFA's** fourth full-length **Mmvg** (pronounced "Moong") features an entire bonus disc of unreleased goodies. So get ready for that long distance phone call from your obsessed European cousin, because this quirky pop outfit is the heart of the UK indie-pop scene! Sung entirely in Welsh, this enchanting collection of ballads deftly navigates through the influences of '60s jangle-pop, '70s rff rock, and, of course, a little bit of dreamy '80s synth work. Mellowed song-writing and nice instrumentation make this breezy pop full-length the perfect kick ass!

2CD 16.98

VARIOUS ARTISTS Down To The Promised Land: 5 Years of Bloodshot Records 2CD

America's premiere insurgent country label celebrates its 5th anniversary with this epic collection of Bloodshot Records artists, their friends and their family! John Neko Case, Alejandro Escovedo, The Sadies, Waco Brothers, Sally Timms, Robbie Fuks, The Old 90's, Handsome Family, Whiskeytown, and others, plus surprise contributors from Giant Sand, The Supersuckers, Johnny Dowd, and whoever! Some say Chicago is the great mid-western ghost-town. If so, then these drifting spirits serve up some fine haunts! This is like buying 30 records in one! It even comes with a nice little book! Yee-haw!

2CD 24.98



GRANDADDY The Sophtware Slump CD

We all have dreams. Some are fantastic, some pure oddball. What if these eccentric reveries were really closer to our reality than we first thought? That would be something! Wow. Much like complicit **The Flying Lotus** and **Mercury Rev**, **GRANDADDY** are living a post-psychic pop dream, enchanted by tales of star-sailor pilots, with their controls jammed, drifting into oblivion. If you dig this, then comprehend the phantasmal burned-out story of a Captain America loner feeling down when all the computers crash. Synphonic space rock meets **Mystery Science Theatre**. Hmmm, if you understand the evolutionary history between **San Ball Young** and **Sonic Youth** then perhaps **GRANDADDY** is your adaptive pop niche!

CD 16.98

BROADCAST The Noise Made By People CD

Dial in your short-wave receivers as London's Warp Records transmits their latest broadcast! Combining the efficient groove-based prog rock of **Stereolab** and **Torres**, with a delicate Parisian lounge feel approaching that of **Tel Aviv Corporation** or **Saint Etienne**, UK's Broadcast have finally made good on their sonic promise! This full-length lies through a diverse palette of styles, sounds and production wizardry, making **The Noise Made By People** a cool and capable candidate for Top Ten of the Year honours. This is thoroughly modern music!

CD 16.98

MARVIN PONTIAC The Legendary Marvin Pontiac CD

Boy did we like it. Like the ill-fated art-prank that **Bowie** dreamed of pulling off, New York fishing expert and all-round impresario **John Larie** has once again stupefied audiences, unearthing/fabricating the genius of homelander songwriter **MARVIN PONTIAC**. Whether **PONTIAC** and **John** are one and the same person is now pure mind magic — the music is alive. **More Ribot**, **John Mercedes**, **Eric Lurie** and a host of other rag-tagged musicians join **Lurie** on this **Beefheart**-esque quest into jazzed-out madness. You never know what you'll catch when you go fishing with **John**.

CD 16.98



POLE 3 CD/LP

POLE has always been about sound itself as much as dub music. After all, **POLE** **Stefan Betke** sometimes doubles as an engineer at Berlin's famous **Dubplates & Mastering**, a studio responsible for mastering **Basic Channel's** many bottom-heavy releases. **Betke** is in no way merely interested in the technical reproducibility of beats tones. There is a compelling warmth audible in **Betke's** recordings that can only come from a more personal and perhaps profound connection to dub and, again, the pleasures of sound. And this sensibility permeates this latest record — easily **Betke's** best. This is highly recommended, for fans of dub, digital experimentation, or even of "good" music independent of genre.

CD 16.98 2LP 24.98

OVAL Ovalprocess CD/LP

The aesthetics of digital technology are in part a response to the functional capacity of the technologies they depend on. This forms an ambiguous relationship. On the one hand, this implies a lack of humanity — a pure technological imperative and determination. On the other hand, the truth of technology is that it is ultimately social — an embodiment of human choices, actions, and even ethics. A document of this ambiguity, **Ovalprocess** is a collection of sounds created by **Markus Popp's** own, and soon to be commercially available, audio-processing software. Supposedly **Popp's** intention is to remove the centralizing role of authorial direction, instead facilitating a diversified cyborg-like user/author experience. Ironically, in the meantime **OVAL's** music has never sounded better or as challenging. Darker, more erratic, and far away from the typical ambient template, or any **OVAL** copycat, **Ovalprocess** fragmented sonic art conveys the depthless vertigo of the digital sublime. A Zulu favourite.

CD 14.98 LP 14.98

KINNIE STARR Tune Up CD

With decidedly heavy dub-bass production, **KINNIE STARR's** sophomore release should get the bins shaking around your house. Tune Up to these 12 spooky songs that showcase **STARR's** apt vocal performances and song-writing verve, as well as this local artist's maturing confidence. Dubbed "Shunkh" by **STARR** and crew, the grooves on this record are loose and lively, featuring stripped down arrangements of guitar and bass, nicely nestled in a folkloric trip hop vein. Recommended!

CD 14.98



ANALOG BROTHERS Pimp To Eat CD/LP

Kool Keith, **Ice T**, **Black Silver** and **Pimp Rex**, all known amusing aliases, make up this super group responsible for ruthless and sinister hip-hop, "sizzlin' in a wave of laser beams and death rays!" No **Drum** affiliated **Grand Control Records** makes this synth infused MC battle — with plenty of **Korps**, **Moogs**, controlling Roland machines to set the tone — more than just a good game of Droids with plat beats!

CD/LP 19.98 Available JULY 9th

BLACKALICIOUS If I May CDEP

A new excursion in urban street-sound, **BLACKALICIOUS** are among the main proponents reavanching the current indie hip-hop scene. Released on Mr. Wax, last year's **Nia** was a progressive blend of beats, rhymes and life that critics and fans alike looked to, squaring the circle between The Last Poets, **Gil Scott Heron** and **Digable Planets**. If you haven't already become committed, here's a 3 track EP to persuade you, featuring fellow Quinque members, **Esin Anwa** and **Laseel** the Truth Speaker as guests. It's all superlatives, and they've earned them.

CDEP 9.98

MURDER CITY DEVILS In Name And Blood CD/LP

THE MURDER CITY DEVILS don't cut death — they break them. You see, it doesn't really matter much to these bad boys whether they champion the "Return of Rock" hypothesis or if you side with the "Rock never died" school. Fuck debates. Who wants to wear the first place school ribbon anyway? **MC Devils** are about action. You don't go to their shows to see their clothes. **MC Devils** operate in the present. Why relive the battles of the past? The subculture is their signature. You know what you are getting. Put your dancing shoes on... In Name and Blood.

CD 14.98 LP 12.98



SUNNY DAY REAL ESTATE - The Rising Tide LP At last... their new release.

MY MORNING JACKET - Heartbreaking Man CDEP A new European EP from these heartfelt lads.

GIANT ROBOT - Jennifer Kissed Me CDEP Finnish post-rockers, we've seen their ads in Wire.

Sound Track - **The Cooler** CD Calipatria's finish tech meshed with warm grooves.

MATRIX - Various Films CD New on Chain Reaction.

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